

Some Noted
Sculptures
and their
Homes



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SOME
NOTED SCULPTURES
AND
THEIR HOMES.

COMPILED BY
MARY GRAHAM DUFF.



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PREFACE.

THE favorable reception accorded "Some Famous Paintings and Their Homes" has encouraged the author to come again before the public in this companion work, which she trusts will meet with even a warmer welcome from all who are interested in the grand subject of plastic art.

The field is such a wide one, and so full of the richest treasures, that the difficulty has been, not what to select, but what to leave untouched.

There are differences of opinion on this as on most subjects, and, in order to come to a full understanding of some points, conflicting interpretations must occasionally be cited, and more than once the reader is left in doubt and some perplexity. This is unavoidable in the cases where it occurs, and time, and time alone, will solve the mystery.

The authorities quoted stand in the front rank of archæologists and art writers, and having offered their knowledge and research the author can do no more.

MARY GRAHAM DUFF.

The blank leaves are intended for photographic illustrations of each statue and its home. These photographs—\$1.50 per dozen—may be procured all at once, or gradually, at the option of the purchaser, from the SOULE PHOTOGRAPH CO., 338 Washington street, Boston. These pictures are ordered by number only, except where no number is given, when they should be ordered by their names. They must be unmounted cabinets, and should be pasted only on the edge nearest the binding or back part of the book, so that they will turn with the leaves. The following numbers, from the "Soule Catalogue," are the ones needed for the full illustration of this volume. It has been found necessary to issue the work in two volumes, but each is complete in itself and is sold separately.

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JUPITER OTRICOLI, VATICAN.

THE magnificent bust in the Sala rotonda of the Vatican, known by the name of the Jupiter Otricoli, is supposed by some writers to be a copy from the great work of Pheidias. It belongs, no doubt, to the Roman period; but it is equally certain that the design is not Roman, but only copied, with certain modifications, from some noble Greek original. It gives with great clearness the characteristics of the type of Zeus, first settled by Pheidias, which recur in all subsequent representations of this deity and some of his reputed sons,—Asklepios, Alexander the Great, etc.

Among these characteristics are the manner in which the hair rises straight up on the forehead and falls down on each side of the head like a mane; the brow, clear and open above, and prominently arched below; the full, massive beard flowing down in rich curls; the deep-set but widely opened eyes, and the refined and noble expression of mingled

majesty and mildness in the face, so suitable to the omnipotent ruler and gracious father of Gods and men.

Perry.

The Jupiter of Phidias received the highest admiration from all antiquity; it survived the god himself, for it was not until the fifth century of the Christian Era that a fire destroyed both the statues and the temple.

Every Hellenist went on a pilgrimage to it. He who had seen it was pronounced happy.

“Even on a Roman, as Æmilius Paulus, for instance, the Olympic Jupiter produced the most powerful effect. To him, at least, it was the embodiment of the Homeric Jupiter, if not the god himself.

“Pliny speaks of it as inimitable; later writers extol the view of it as a magic charm, which makes all care and suffering forgotten; and Quintilian says that the Jupiter of Phidias has even added a new impetus to the existing religion, so much does the majesty of the work equal the god himself.”

The ruler of Olympus did not, it is said, disdain to give the master a proof of his satisfaction. For, so says the religious legend, when Phidias, standing before his finished work in the temple, prayed the



god for a token that the work was pleasing to him, a flash of lightning suddenly passed across the unclouded sky, and through an opening in the temple roof, and touched the ground by the side of the master.

Lübke.

The temple of Jupiter at Elis was hypæthral, or open to the sky within, like the Parthenon; and the statue of the god occupied the same place in it as that of Minerva did in the building just named.

Pausanias says of this chryselephantine statue: —

“The god, made of gold and ivory, is seated on a throne. Upon his head is a crown in imitation of an olive-branch. In his right hand he carries a figure of Victory, which is also formed of gold and ivory, holding a wreath and wearing a crown on her head. In the left hand of Jupiter is a sceptre, glittering with various kinds of metals, and on the summit of the sceptre is an eagle. The sandals of the god are of gold, and his mantle is also golden. The figures of various animals, and of all sorts of flowers, particularly lilies, are painted on it.

“The throne is a diversified assemblage of gold, precious stones, ivory, and ebony, on which figures of all kinds are also painted or sculptured.

“At each of the four feet of the throne are four Victories, and there are two others in front of the lower part of each foot.

“Upon the summits of the throne, above the level of the head of the god, Phidias has made on the one side the Graces, and on the other the Seasons, three in each group. These were the daughters of Jupiter, as the poets relate.

“Homer, in his *Iliad*, makes mention of the Seasons, to whom he attributes the care of the heavens, like sentinels who are attending the gates of a palace.”

Knight.

Jupiter, or Juppiter, in Roman mythology, was the greatest of the gods. The name is a modification of “*Diovis pater*”; *i.e.*, the Father of Heaven, or the Heavenly Father. As such Jupiter has all power over the phenomena of the skies; hence his numerous epithets, such as *Pluvius* (the Rain-giver), *Tonans* (the Thunderer), *Fulminator* (the Lightning-hurler), and *Serenator* (the Weather-clearer). But he possessed still higher and diviner attributes. The future was spread out clearly before his all-seeing eye; the destinies of men were in his hands, and events were but the expression of his omnipotent will.

But he was not careless of mankind. As the



national god of the Roman people he went with them into battle (like the Jehovah of the Hebrews), fought for them, procured them victory, and, generally speaking, was their protector at home and abroad.

The strong sense of morality which marked the old Romans also found its expression in their view of the character of the best and greatest (*optimus maximus*) of their gods.

He had temples erected to him at Rome under all his different names, but the principal one was on the Capitol, whence he had the title of *Capitolinus*, and where, with beautiful significance, the statues of *Fides* (Faithfulness) and *Victoria* (Victory) were placed beside his own.

When consuls or other magistrates entered on the duties of their office, or when the army was about to open a campaign, or a general returned victorious from war, sacrifices were solemnly offered to Jupiter, and his favor invoked. When the Romans began to know the religion and literature of Greece, they foolishly sought to identify their own noble, majestic, and gravely upright Jupiter with the slippery, lustful, and immoral Zeus of the Greeks. Hence have originated much confusion and misconception.

Chambers.

LEGEND.

Zeus (*Jupiter*) the great presiding deity of the universe, the ruler of heaven and earth, was regarded by the Greeks, first, as the god of all aerial phenomena; secondly, as the personification of the laws of nature; thirdly, as lord of state life; and, fourthly, as the father of gods and men.

The Greeks believed that the home of this their mighty and all-powerful deity was on the top of Mount Olympus, that high and lofty mountain between Thessaly and Macedon, whose summit, wrapped in clouds and mist, was hidden from mortal view.

On the snow-capped summit of Olympus was the palace of Zeus and Hera, of burnished gold, chased silver, and gleaming ivory.

In the representations of Zeus he is always accompanied by an eagle. This royal bird was sacred to him, probably from the fact of its being the only creature capable of gazing at the sun without being dazzled, which may have suggested the idea that it was able to contemplate the splendor of divine majesty unshrinkingly.

Zeus had seven immortal wives, whose names were Metis, Themis, Eurynome, Demeter, Mnemosyne, Seto, and Hera.

In the union of Zeus with most of his immortal wives we shall find that an allegorical meaning is conveyed. His marriage with Metis, who is said to have surpassed both gods and men in knowledge, represents supreme power allied to wisdom and prudence.

His union with Themis typifies the bond which exists between divine majesty and justice, law and order.

Eurynome, as the mother of the Charities or Graces, supplied the harmonizing influences of grace and beauty, whilst the marriage of Zeus with Mnemosyne typifies the union of genius with memory.

Berens.

APOLLO BELVEDERE, VATICAN.

THE Apollo Belvedere is one of the most cherished objects of Art in Rome. It was discovered about the beginning of the sixteenth century at Porto d'Anzo, the ancient Antium. It was purchased by Cardinal della Rovere, afterwards Pope Julius II., and was one of the first specimens of ancient sculpture placed in the Belvedere of the Vatican, or Papal Palace. It was supposed to have been originally placed in one of the imperial baths at Antium.

Much diversity of opinion has existed concerning the character in which Apollo is here represented, and the sculptor by whom the statue was produced. Visconti has suggested that it represents the god in his medical capacity after the great plague at Athens; while Winckelmann thought that Apollo is here represented as the serpent-slayer. Visconti once thought that it was made of Greek marble, and therefore



ANTINOUS ROMA MUSEI CAPITOLINI. ANTONIO DE MARINO. 1880. 1881.

most probably a Greek work; but it has since been determined that the material is Carrara marble, and this has led to the conjecture that the statue was wrought in Italy. Some writers have supposed that Phidias was the sculptor of the original statue; while others attribute it to Ageselaus; but it is generally admitted that nothing decisive can be said on this point.

As to the marble copy itself, that which is in the Vatican, it is supposed to have been wrought somewhere about the time of Nero. One writer observes: "We cannot assign the Apollo to any other epoch but that of the Roman emperors, and it seems the most probable hypothesis that it was made for Nero to adorn his sea villa at Antium. This man, whom history has represented to us as a cruel tyrant, an unnatural son, and the murderer of his wife, was still a lover of the arts, and, perhaps, no mean judge of them, as far as we can discern through that cloud of abuse in which the history of the early emperors is enveloped. The noble figure of the Apollo, perhaps one of the last efforts of Grecian art to perfect the ideal form of the Archer god, stood at Nero's bidding, in all its beauty, before the master of the Roman world."

Those critics who agree that this figure represents

Apollo in his character as the serpent-slayer, take the idea from the legend in which Apollo is described as shooting with his arrow the great serpent Python, one of the terrible creatures of the Greek mythology.

Knight.

Lord Byron thus beautifully alludes to this event, and to the statue: —

“The lord of the unerring bow,
The god of life, of poetry and light,
The sun, in human limbs arrayed and brow
All radiant from his triumph in the fight.
The shaft has just been shot; the arrow bright
With an immortal vengeance; in his eye
And nostril, beautiful, disdain and might
And majesty flash their full lightnings by,
Developing in that one glance the Deity.”

Thiersch in his criticism on this statue considers that the moment here indicated is the one which the sculptor chose for representing the statue: —

“Already has he turned himself from the left side, in which direction the arrow has sped, and is moving off towards the right, while his head is still directed towards his vanquished enemy on the

left, to whom, while in his flight and uttering the words of vengeance, he gives a last look of indignation and contempt."

Visconti makes the following objection to this opinion: "Why does not this attitude equally suit Apollo in the act of exterminating the progeny of Niobe? or the faithless Coronis, or the imperious giants? All these subjects are more worthy the vengeance of a deity than the destruction of a reptile; and the elevated look cannot be directed to an animal on the ground."

When this statue was discovered both ankles and the right leg were broken. The original fragments were fortunately not lost, but they have been joined in so careless a manner as to impair, in some degree, the action of the figure. The left hand and right fore arm are modern, but are not deemed satisfactory restorations.

Knight.

This beautiful and famous work of art has been for ages, and still remains, one of the greatest riddles of Archæology, and in discussing it we have to make our way through a whole thicket of difficult and thorny questions. It is not mentioned in ancient literature, and we know neither its author nor its

age. Is it an original or a copy? If a copy, was the original of bronze or marble? Is the work before us of Greek or Italian marble? And, above all, what is the *motif* (*concetto*)? What is the action in which the God is engaged?

To all these questions different answers are still given by equally competent authorities.

The opinion of those who held that it was not an original work of the Roman period was sufficiently justified by the grandeur of the design, and has been completely confirmed by the discovery of another head of Apollo, of Greek marble, identical in design and even in measurement with that of the Vatican statue.

This work, called the "*Steinhäuser head*," after the discoverer, was found, a few years ago, in a magazine at Rome, and is now at Basle. It is of an earlier and simpler style than the *Vatican copy*, is far more Greek in tone, and shows a fresher and purer feeling for organic structure. It may, therefore, fairly be regarded as standing nearer to the common original of both. In regard to the material of that original we have the concurrent opinions of an illustrious artist and an illustrious archæologist—Canova and Brunn—that it was certainly bronze and not marble.

"The artist, in order to make it resemble bronze as



much as possible, changes the nature of marble by giving it an artificial polish, and making it produce its effect as metal does by a glancing surface and reflected and refracted lights."

But by far the greatest interest attaches itself to the question as to the *motif* of the statue. It is quite evident that the God is engaged in some action which would be clear to us if the hands had not been mutilated. The theory that the great "God of the silver bow" has just discharged an arrow at the Python, Tityos, or the Niobids, and the interpretation that he is the "Bringer of the plague," shooting at the Greeks before Troy, who had dishonored his holy prophet—founded on the restored bow, gradually prevailed until, in 1860, attention was directed by Stephani to *an antique bronze statuette of Apollo*, rather less than two feet high, in St. Petersburg. After passing through several hands it came into the *collection of Count Stroganoff* in St. Petersburg. Its resemblance to the Vatican Apollo is far too great to be accidental, and there can be no doubt that they are both copies of the same original work.

The ornamented sandals and the folds of the drapery on the breast are identical in the two statues, and where they differ in details the style of the bronze is simpler and more archaic.

The most important feature, however, is the left hand, which is preserved in the bronze, and holds, not a bow, but an elastic substance, the bottom part of which is broken off, and which Stephani takes to be the *ægis*. Basing his arguments on this discovery, Preller first suggested that the Apollo Belvedere might be brought into connection with the defeat of the Gauls at Delphi in 279 B.C., on which occasion several statues — two Apollos, an Athênê, and an Artemis — were offered in the Temple of Apollo at that place.

The reader will remember that in this year a body of Gauls, who had settled in Pannonia (Hungary), broke into Greece under Brennus. After ravaging Macedonia, they marched through Thessaly to Thermopylæ, which once more became the scene of heroic patriotism and infamous treachery. Some Heracleots played the part of the foul villain Ephialtes in the old Persian days, and led the Gauls into the country by the mountain pass of Anopæa. In this emergency, says Pausanias, using almost the very words of Herodotus, the Delphians applied to the oracle for counsel, and asked whether they should carry away the property of the temple. "I, myself," the God replied, "and the *White Maidens* (Athênê and Artemis), will take care of that." Encouraged by

this promise of assistance, four thousand Greeks stood ready to defend the temple, but their presence was superfluous. During the battle which ensued the God came through the roof of his temple in supernatural youthful beauty, and the *White Maidens* came forth from their respective sanctuaries at Delphi, to drive back the sacrilegious barbarians. A mighty, heaven-sent tempest arose, and rocks from the heights of Parnassus fell on the heads of the bewildered Gauls. The twanging bow of Artemis, the clashing shield and spear of Athênê, were heard above the din and storm of battle, and the grim flash of the awful Gorgoneion, on the ægis of Apollo, was seen through the mists and clouds. The spectres of departed heroes appeared and mingled in the fray; the earth shook beneath the feet of the astonished Gauls, who fled in dismay, and fell an easy prey to the pursuing Greeks.

The Apollo Belvedere, therefore, *may* represent the God, as, with the proud consciousness of invincibility, he holds up the ægis, and marks with a mingled expression of scorn and satisfaction its terrible effect on the ranks of the Gauls. It will naturally be asked how Apollo came by the ægis, which is not his proper attribute.

There is precedent even for this in a passage in

the Iliad, which records how Zeus intrusted his son with the dreaded instrument of his wrath:

“Take thou and wave on high the tasselled shield,
The Grecian warriors daunting.”

It was therefore quite open to the artist to represent Apollo in his character of *Boedromios* (the helper) with the ægis of Zeus and the aspect of the Vatican statue, the self-reliant, serenely contemptuous look, suits well the bearer of an irresistible weapon.

This so-called “Gallic theory” is rendered the more probable and interesting by the fact of our possessing two statues, cognate in spirit and treatment, of the *White Maidens*, Artemis and Athênê, in the famous *Diane à la Biche*, at the Louvre, and the *Athênê with spear and shield* rushing to the attack, in the Capitoline Museum at Rome.

The Apollo Belvedere is the work of one of those genial, eclectic copyists of the renaissance of Greek Art in Rome, who, having chosen his model from among the older types, was not satisfied with merely reproducing it. He has evidently tried to invest it with the charm of novelty, by substituting for its grand simplicity—which is partly preserved in the *Steinhäuser* head—the ultra-refinement and polished elegance which suited the taste of his own times.

The technical execution of the Belvedere Apollo shows a master's hand. The artist was evidently in possession of all the knowledge and all the skill which had been accumulated in past ages. We see Lysippus in the form and Praxiteles in the face. The noble limbs are moulded with the ease and freedom which are the result of perfect mastery, and the proud and beautiful face, from which the Muses drew their inspiration, gleams with expression as he moves along in graceful majesty, bathed in the purple light of eternal youth. And yet the dainty beauty of the Apollo Belvedere does not stir the deepest springs of emotion in those who have the finest feeling for the highest forms of Greek Art.

We find a difficulty in regarding the Apollo Belvedere as an object of worship; for *that* it is too ornate. It is rather like the embodiment of the day-dreams of a powerful, bright, but somewhat luxurious imagination, which is not satisfied with the majesty of nature, the awful dignity of the Godhead, but must invest its idol with the external trappings of some Prince of a fairy tale. Such an image, if worshipped at all, could only be the favorite divinity of an elegant and sumptuous court.

Perry.

Not till now have we understood the Apollo Belvedere. In unveiled beauty we see the elegant form of the slender figure, the left shoulder only being covered by the chlamys which falls down over the arm, which, far outstretched, holds the ægis with its Medusa head. The right arm is slightly turned aside, but both hands have been unskilfully restored. The attitude of the god is full of pathos and is conceived at a dramatic moment. Ardently excited and filled with divine anger, with which is mingled a touch of triumphant scorn, the intellectual head is turned sideways, while the figure, with elastic step, is hurrying forwards. The eye seems to shoot forth lightnings; there is an expression of contempt in the corners of the mouth, and the distended nostrils seem to breathe forth divine anger. It is a bold attitude thus transfixed in marble, full of life-like and excited action, indicating, it is true, a distinct aiming at theatrical effect (this is increased by the faulty restorations of the hands), and therefore calculated to be viewed from *one* aspect.

The smooth sharpness of the form which rivals the lustrous effect of the metal, and the finely cut folds of the slight chlamys, indicate a bronze original as distinctly as does the stem of the tree.

The bronze statuette of Count Stroganoff does not

exhibit the stem of the tree, and altogether in its more simple treatment it probably approaches nearer the original than the Apollo Belvedere does, in which we perceive the intelligent and masterly work of a Greek artist of the early Imperial period.

In the Steinhäuser head the treatment unquestionably is more simple, innocent, and fresh; the hair especially exhibits none of the affected nicety of the Apollo Belvedere, but displays more natural feeling.

The chiselling is soft and full of life, and more in accordance with marble, while the other, with all its finish, betrays a striving after effect: and that indeed of a metal work. Equally little, however, can we overlook the fact that the master of the Apollo Belvedere remains unsurpassed in the expression of intellectual power and subjective excitement.

The conjecture of Overbeck, who imagines that the Delphic group of the Ætolians can be restored in its principal parts out of the Apollo Belvedere, the Diana at Versailles, and a figure of Minerva hastening to the combat, which is now in the Capitoline Museum, is at the first glance very pleasing and attractive, and is supported by a long-felt affinity between the Diana at Versailles and the Apollo Belvedere. But it must, however, on more accurate observation, be received with hesitation.

The god who would occupy the central place is represented, like the two goddesses at his side, rapidly advancing, for he is touching the ground so slightly with the point of his left foot, that to remain in such a position is not conceivable. To combine, however, three figures in such an attitude seems to me transgressing the limit allowed to plastic art, and Overbeck himself raises a similar objection to the grouping of an Apollo Citharædus with the Latona and Diana, all of whom display the same agitated movement.

If, however, we may also assume that the picturesque style of sculpture in the Diadochæ period would not have avoided such a transgression of the limits of the art, we have still to consider whether such an almost tautological attitude of three statues would not have considerably weakened the splendid idea of the Apollo, and whether such an arrangement could be ascribed to an epoch which so well understood effect.

However gratifying it would be if the proposed combination could bring us an explanation of two works of sculpture hitherto not fully understood, the doubts which arise on the subject cannot be denied.

Lübke.

So long as the Vatican statue was generally held to represent Apollo holding out the ægis to destroy an

armed host of enemies to Greece, for example the Gauls in their descent upon Delphi, wide scope was offered to the imagination, and the imposing character of the statues was proportionately increased.

This notion, however, was based on the comparison of a small bronze figure in St. Petersburg, known as the Stroganoff Apollo, which, it is now argued, held in the left hand a bow and the end of his mantle, *not an ægis*.

But since then Kieseritzky gives a photograph of the Stroganoff bronze, and argues decidedly that Furtwaengler's observations (the bow and mantle theory) are entirely wrong. The bronze has been broken and slightly altered, so that it is difficult to be quite certain, but I confess to a feeling in favor of the theory of holding the end of the mantle and a bow.

Murray.

The French in 1797 took this statute from the Vatican to Paris, but they restored it in 1815.

Phœbus-Apollo, the god of Light, Prophecy, Music, Poetry, and the Arts and Sciences, is by far the noblest conception within the whole range of Greek mythology, and his worship, which extended not only to all the States of Greece, but also to Asia Minor and to every Greek colony throughout the world, stands out among the most ancient and strongly-marked features of Gre-

cian history, and exerted a more decided influence over the Greek nation than that of any other deity, not excepting Zeus himself.

Apollo was the son of Zeus and Leto, and was born beneath the shade of a palm-tree on the barren and rocky island of Delos. The poets tell us that the earth smiled when the young god first beheld the light of day, and that Delos became so proud and exultant at the honor thus conferred upon her that she covered herself with golden flowers.

Phœbus-Apollo was the god of light in a twofold signification: first, as representing the great orb of day which illumines the world; and, secondly, as the heavenly light which animates the soul of man.

With the first beams of Apollo's genial light all nature awakens to renewed life, and the woods reëcho with the jubilant sound of the untaught lays warbled by thousands of feathered choristers. Hence, by a natural inference, he is the god of music; and as, according to the belief of the ancients, the inspirations of genius were inseparably connected with the glorious light of heaven, he is also the god of poetry, and acts as the special patron of the arts and sciences.

Apollo is himself the heavenly musician among the Olympic gods, and it is in a great measure owing to the influence which the music in his worship exercised

on the Greek nation that Apollo came to be regarded as the leader of the nine muses, the legitimate divinities of poetry and song.

And now we must view the glorious god of light under another and (as far as regards his influence over the Greek nation) a much more important aspect; for, in historical times, all the other functions and attributes of Apollo sink into comparative insignificance before the great power which he exercised as god of prophecy. It is true all Greek gods were endowed, to a certain extent, with the faculty of foretelling future events; but Apollo, as the sun-god, was the concentration of all prophetic power, as it was supposed that nothing escaped his all-seeing eye, which penetrated the hidden recesses and laid bare the secrets which lay concealed behind the dark veil of the future.

Apollo is represented by the poets as being eternally young; his countenance, glowing with joyous life, is the embodiment of immortal beauty; his eyes are of a deep blue; his forehead low, but broad and intellectual; his hair, which falls over his shoulders in long, waving locks, is of a golden or warm chestnut hue. He is crowned with laurel, and wears a purple robe. In his hand he bears his silver bow, which is unbent when he smiles, but ready for use when he menaces evil-doers.

Berens.

THE BELVEDERE TORSO, VATICAN.

IT is a striking proof of the value placed upon fine sculpture that a fragment of a male figure, without a head, without arms, and with stumps of legs broken off at the knee, should be known throughout Europe as *The Torso*, and regarded as an important prize in the collection which contains it. It was discovered near Pompey's Theatre, now Campo di Fiore, about the close of the fifteenth century. It was first placed in the gardens of the Vatican, whence it was removed into the Belvedere of the same building, at which time it obtained the name of the Torso Belvedere.

The Torso is supposed to be a part of a statue of Hercules deified, or in repose after his labors.

Antiquaries conjecture that this fragment is what remains of a group of Hercules in the moment of his deification on Mount Aetas; and there are indications, on close examination, that another figure was



placed at his left hand. Winckelmann thought that it had the left hand over the head, but Visconti contends that the arm surrounded some other figure. The fragment is on a rude sort of plinth, with a Greek inscription to indicate that it was sculptured by Apollonius, son of Nestor of Athens.

The Torso of Hercules has been regarded with the highest admiration by artists. Michael Angelo contemplated it with enthusiasm, and copied it with success. He declared that in it were combined all the excellencies of antique sculpture; he designated himself its pupil, and said that he was indebted to it for his power in representing the human form. Winckelmann considered that this Torso approached nearer to the sublime than the Apollo Belvedere.

Knight.

According to Heyne, with whom Winckelmann in the main agrees, the Belvedere Torso is a more or less reproduction of the *Heracles Epitrapezios* of Lysippus, and we incline to this interpretation as the most consonant to the spirit of the age in which it was produced, and, indeed, the only one against which unspeakable objections may not be raised. Visconti, with a laudable regard for the divine hero's happiness, provides him with a suitable companion. He

bases his restoration on *the famous Florentine gem called Teucer*, in which Heracles is grouped with Hebe, his immortal spouse.

This theory appears to have recommended itself for a time to men of the highest authority, but the experiments of Flaxman in 1793, and of Gerichau and Cornelius in Rome in 1845, have proved the utter impossibility of bringing the Torso into the proposed relation to another figure. We may therefore confidently regard the hero as seated *alone*, enjoying the repose to which his long career of toil and danger had given both the right and the zest. There is a mark on the left thigh, where it was touched by his club, and on this the hero rested his left hand, bending his body to the right, and holding a cantharus in his right hand.

Yet even as a "*Heracles at rest*" he has been regarded in two different lights. "Heracles," says Winckelmann, "is represented as he ought to be, when, having been purified by fire from all human weakness, and become immortal, he obtains the right to take his seat among the Gods."

Stephani, on the other hand, while he accepts the proposed attitude of rest, regards it not as the blissful repose of eternal blessedness, but the momentary pause between past and future toils and sufferings.

"The hero," he says, "after allowing his head to rest for a time on this support, raises it again with difficulty, and looks up with anxious despair to his father, Zeus, for help in his terrible affliction."

Winckelmann says, "The excellent and noble form of so perfect a nature seems clothed with immortality. We no longer see the body which fought wild beasts and monsters, but that which on Mount Cæta was cleansed from the dross of humanity. . . . His body is fed by no mortal food, but by that of the Gods, and he seems only to enjoy and not to receive, and to be satisfied without being filled."

Scarcely less decided is the praise accorded to the torso by the great critic and artist Mengs.

Both these great writers remark on the curious fact that the veins are not represented in the torso, which they regard as a proof that the artist intended to exhibit a glorified body which no longer needed sustenance.

All marks of the tool are carefully erased, and the surface of the skin worked up to a velvet-like, unctuous smoothness and a sensitive delicacy, hardly in accordance with the nature of the rude, laborious demigod. We may, indeed, suppose, with Winckelmann, that he has exchanged his terrestrial for a celestial body.

Perry.

LEGEND.

Hercules, the most famous of all demigods, was the son of Jupiter and Alcmene. When still a babe in the cradle, Juno, who hated his mother, sent two enormous serpents to kill the child. Hercules, waking suddenly from his sleep, seized a snake in each hand, and, before his frightened cry could summon his mother to his side, he strangled them both. He was carefully educated by his step-father, Amphitryon, and was taught to drive a chariot, to handle a bow, to wrestle, to box, and to play on the lyre. At the age of eighteen he made a solemn choice, and determined to follow the path of virtue and honor, and to give all his powers to the service of his country. His first exploit after this was to rid the neighborhood of his rural home of a ferocious lion which was the terror of the whole country. The skin of this monster he always wore over his shoulders, and the head of the lion he used for a helmet.

By reason of the machinations of Juno he was made to serve Eurystheus, his cousin, for whom he performed twelve labors, in each of which he displayed superhuman power and strength. His first task was to kill the Nemean lion, of whose skin he

made himself a coat of mail, and of whose head he formed a new helmet for himself.

Next he slew the Hydra of Lerna, an enormous serpent, having nine heads, one of which was immortal.

His third labor was to capture the hind with golden horns and brazen hoofs, which was sacred to Diana.

The fourth task was to bring alive to Eurystheus the Erymanthian Boar, which was the scourge of Erymanthia and of all the surrounding country.

Next he cleansed, in one day, the stables of Augeas, King of Elis. Three thousand oxen had been sheltered here for thirty years, and during that time the stables had never been cleansed.

His sixth labor was to chase away the immense birds of prey that lived on the shores of Lake Stymphalis, in Arcadia, and who fed on human flesh.

His seventh was to capture the Wild Bull of Crete. This he did so successfully that he tamed the fierce animal and fearlessly rode upon his back.

The eighth task was to bring to Eurystheus the mares of Diomedes, whose food consisted of human flesh. Hercules gave them their master, Diomedes, for a meal, and then they became tame and manageable.

The next labor was more romantic in its nature. It was to steal from Hippolyte, queen of the Ama-

zons, her beautiful girdle, as Eurystheus desired it for a gift to his daughter Admete.

The tenth labor, and the last, as Hercules thought, was to capture the oxen belonging to the Giant Geryon, who lived in the island of Erythia. But when this was accomplished Eurystheus refused to count the killing of the Hydra and the cleansing of the Augean Stables as belonging to the ten labors he had exacted of Hercules, so he compelled the hero to substitute two others in place of these.

Hercules accordingly submitted to being further imposed upon, and undertook, as the eleventh task, to bring the golden apples from the garden of Hesperides, and concluded his extraordinary exploits by bringing alive from Hades, Cerberus, the three-headed dog of Hell, and thereby won his freedom from the tyranny of Eurystheus.

Unable to endure the agonies caused by the poisoned robe sent him by his wife, Deianeira, to test his love for her, he built himself a funeral pyre, and as the flames from it ascended to heaven Pallas Athene came down on a cloud, and bore her favorite hero in a chariot to Olympus, where he took his place among the immortals; and Juno, in token of her reconciliation, gave him in marriage her daughter, Hebe, the goddess of eternal youth.



THE LAOCOÖN, VATICAN.

THE Laocoön, or Laocoön and his Sons, forms one of the most celebrated groups preserved from ancient times. It is perhaps the most painfully interesting of all, from the deep pathos with which the story is told. This group was found on the Vigna de Fredis at Rome, in 1506, during the pontificate of Julius II., who richly rewarded the discoverer. Michael Angelo, who was in Rome at the time of the discovery, called this group the wonder of Art, and the whole city was in a state of excitement for some time, arising out of this notable event.

Pliny describes a group of the Laocoön which stood in the palace of the Emperor Titus, and this group is believed to be the one now at Rome. Pliny spoke of the whole group's having been wrought out of one block of marble, but Michael Angelo showed that it was in three pieces, the sons on the left hand being in one piece, the upper part of Laocoön himself in a second, and the rest of the group in a third.

The right arm of the father and those of the two children are restorations, and Canova expressed the opinion that the right arm of the Laocoön is not in its original position. Two or three Italian sculptors were employed in suggesting restorations of Laocoön's arm; but it is doubtful whether the original idea has been correctly worked out. Ever since its discovery, more than three centuries and a half ago, this group has been one of the most cherished objects in the Vatican.

The story of Laocoön and his sons is one of the myths of Greek art and poetry. Virgil treated it in his *Æneid* in the manner of which the following is Dryden's translation: —

“Laocoön, Neptune's priest by lot that year,
With solemn pomp then sacrificed a steer;
When, dreadful to behold, from sea he spied
Two serpents ranked abreast the seas divide,
And smoothly sweep along the swelling tide.
Their flaming crests above the waves they show,
Their bellies seem to burn the waves below;
Their speckled tails advance to steer their course,
And on the sounding shore the flying billows force.
And now the strand, and now the plains they held,
Their ardent eyes with bloody streaks were filled;
Their nimble tongues they brandished as they came,
And licked their hissing jaws that spluttered flame.
We fled amazed, their destined way they take,
And to Laocoön and his children make;

And first around the tender boys they bind,
Then with their sharpen'd fangs their limbs and bodies grind.
The wretched father, running to their aid,
With furious haste, but vain, they next invade;
Thrice round his waist their winding volumes roll'd,
And twice around his gasping throat they fold.
The priest thus doubly chok'd their crests divide,
And towering o'er his head in triumph ride."

There has been some controversy whether the group now at Rome was taken from Virgil's description, or whether Virgil wrote from the sculpture, or whether both poet and sculptor worked independently from a legend common to both; but this is a matter of not much moment.

In the sculpture the serpents are seen twining about the bodies of Laocoön and his two sons; and the most extraordinary skill is shown in representing the contortions occasioned by this terrible attack.

Lord Byron, in his "Childe Harold," thus spoke of the scene represented:—

"Or turning to the Vatican, go see
Laocoön's torture dignifying pain,
A father's love and mortal agony
With an immortal patience blending—vain
The struggle; vain, against the coiling strain
And gripe, and deepening of the dragon's grasp,
The old man's clench; the long envenomed chain
Rivets the living links, the enormous asp
Enforces fang on fang, and stifles gasp on gasp."

The form of Laocoön is of the most robust manliness, almost beyond what is met in nature; but it has been objected to the two boys that they more nearly resemble little men than boys, from their features and general figure. The appearance of agony and suffering on the part of the father is intense, so much so, indeed, that critics have made objections to it.

One writer says, "The agony is that of despair; there is nothing like the resistance of true courage; nor does there appear to us, in the position of the serpent which is attacking the father, any sufficient cause for the total despair with which he is overwhelmed."

That the sculptors have not represented with accuracy the mode in which such enormous serpents attack their prey, may perhaps be considered a weak objection; but we must maintain, that the mode in which serpents of the boa class encircle their victim would have been more in harmony with the total abandonment exhibited by Laocoön, while he still seems to have so much strength to resist.

The description of Virgil contains both more truth and feeling than the work of the sculptors.

It is another objection to this group, and not a bad one, that the father is so absorbed in his own

sufferings as to pay no regard to those of his sons. The one on the left has not yet felt the deadly bite by which the artists probably supposed the father's strength to be at once paralyzed. He turns an imploring look to his agonized parent, but in vain. The other son is already feeling the fatal wound; in his anguish he raises one arm, and with the other tries in vain to arrest his deadly enemy.

The monster, which has wound around his father's manly limbs, has compressed with his enormous folds the child's more tender frame, and nothing can be more faithfully expressed than the utter helplessness and deprivation of all strength which we see in the extremities of the boy's body.

A great deal of discussion has arisen between critics as to whether the sculptor intended to represent Laocoön as uttering any kind of cry or shriek.

Virgil, in one part of his description, makes Laocoön "roar like a bull" with pain; but Mr. Payne Knight gives the preference to the sculpture in this respect as being more dignified, seeing that the expansion of the chest and the compression of the throat show that he is making a resolute effort to suffer in silence.

But Sir Charles Bell, while admitting the correctness of the criticism, as a matter of fact, argues,

from anatomical considerations, that Laocoön *could not* roar like a bull, he being at the time very differently employed.

The design of the sculptor was to represent corporeal exertion; the attitude and struggle of the body and of the arms, while the slightly parted lips show that no breath escapes, or at most a low hollow groan. He could not "roar like a bull," he had not power to put his breath out in the very moment of the great exertions of his arms to untwist the serpent which is coiled around him. It is a mistake to suppose that the suppressed voice, and the consent of the features with the exertion of the frame, proceed from an effort of the mind to sustain his pain in dignified silence; in this condition of the arms, the instant that the chest is depressed to vociferate a bellow, the muscles arising from the ribs and inserted into the arm bones must be relaxed, and the exertion of the arms becomes feeble.

Again, in shrieking or exclaiming, a consent runs through all the respiratory muscles; those of the mouth and throat combine with those that move the chest.

Had the sculpture represented Laocoön as if the sound flowed from his open mouth, there would

have been a strange inconsistency with the elevated condition of his breast.

Much has been said and written on the question whether or not the sculptors of this group did right to represent Laocoön wholly undraped. The mode in which Quatremère de Quincy treats this subject is as follows: —

“Laocoön, say some, was a priest of Apollo, and was offering a sacrifice when the serpents attacked him. The artist has, in this case, sinned against historical truth and verisimilitude by representing a high-priest as naked in the exercise of his function.

“According to others the artist would be entitled to change the instant and place of the occurrence. As custom, say they, required that the priest should purify himself in the bath previous to the sacrifice, it may be supposed that it was then that Laocoön is attacked by the serpents. But enough of this fruitless controversy! The sculptor of Laocoön has represented him naked because he was neither the annalist nor chronicler of the Trojan War; because he rather chose to be the historian of nature, and of the impressions that the scene so tragic was calculated to produce.

“Laocoön is naked because without nudity the artist could but feebly have represented that terrific and

piteous spectacle afforded by the contraction of every part of a body a prey to every excruciating pain, because the stings and tightening coils of the serpents would have had less effect on a clothed body, and would have produced a feeble effect on the spectator. Finally, Laocoön is naked because the artist had it not so much in view to perpetuate the memory of the tragical death, supposing it true, of the high-priest of the Trojans, as to show the power of imitation and the triumph of art, in the expression of the direst agonies of the mind and body."

Knight.

To Agesandrus and his sons, Polydorus and Athenodorus, we owe one of the most celebrated works of antiquity.

Pliny says: "These very excellent artists of Rhodes, Agesander, Polydorus, and Athenodorus, made *de consilii sententia* of one stone Laocoön himself, his children, and the wonderful folds of the serpents." . . . He lays great stress on the fact that the group was made in *one block*. If we are to understand this literally, it will settle the question whether we have the original or a copy before us, as the Vatican work is composed of *six pieces*.

In Virgil's poem the sons are both killed, and

killed *before* the father; in the group they are all three alive and united before the altar. Here it is the father who is the first victim, and it is not at all certain that the elder son will be killed at all. . . .

We must look, therefore, to some other poem as the guide of the sculptors. This, in the opinion of very high authorities, may be found in the *Iliupersis* (Sack of Troy) of the old Cyclic poet, Arctinus of Miletus. . . .

Göthe, who made the Laocoön a subject of careful study, remarks that the condition of the three figures is represented in regular gradation.

"The elder son is only lightly entangled at the extremities; the younger is tightly bound by many coils; the father tries to free himself and his children, squeezes the serpent, and it bites him."

"We have here," he says in another place, "representations by which the three emotions of horror, pity, and fear are all roused: horror at the terrible sufferings and impending fate of the father, pity for the poor, weak, younger son, and fear, which implies hope, for the elder, who may yet free himself."

This suggestion of Göthe respecting the last was taken up by the late eminent archæologist, Stark, who justifies it by a passage from Arctinus, unknown to Göthe and Lessing, in which the latter says

that "*the serpents destroyed Laocoön and one of the sons.*"

The genuine, unselfish grief of the elder son for his afflicted father brings a soothing element of pathos into the scene; and the hope that one of the three, at least, may escape, throws a ray of light across the dark picture of mere physical suffering.

Perry.

On the steps of the altar, which serve the group as a base, destruction has at one blow overtaken the father and his two sons. The magnificent figure of the father is falling on the altar, for one serpent has just inflicted a furious bite in his side, which must be fatal, for Laocoön, contracted with pain, and throwing back his head, gives vent to an agonized groan from his parted lips. His body is convulsively contracted and the projecting chest heaves with the excess of misery; his right hand (incorrectly restored) is grasping the back of his head in the overwhelming agony of death, while the left hand is still mechanically endeavoring to remove the serpent.

Lübke.



APOXYOMENOS (SCRAPING OFF), VATICAN.

APOXYOMENOS, scraping himself with the strigil after a contest in the arena.

Of this work we have a splendid copy found by Canina in 1849 in the Trastevere at Rome, and now in the Braccio Nuovo of the Vatican.

The bronze original was greatly admired in Rome.

Agrippa, who probably brought it from Greece, placed it in front of his public baths, and Tiberius was so charmed with it that he had it removed by an arbitrary act of power to his own house, and substituted another statue; whereupon the people in the theatre demanded it back with so much persistence and audacity that the wily emperor yielded to the storm, and restored it to its former place. The Vatican copy of this magnificent work is well preserved, and has all the characteristics of the style of Lysippus. The head is small, the figure slim and

tall, and the face is of the new North Grecian (Macedonian) type, which Lysippus chose as better suited for the expression of individual feelings than the pure Greek ideal.

The difference is seen particularly in the nose, which rises a little at the end and resembles that of the busts of Alexander himself. The style of this beautiful work, which is perfectly free from all archaic conventionality and restraint, shows that the artist has copied nature alone; the hair especially is thrown about in a very easy and natural manner.

The very nature of his occupation implies a continual change of posture, and we see from the position of the feet that the attitude is accidental and momentary, and one of a series of graceful movements.

The face, which is simple and agreeable, wears an expression of gentle satisfaction arising from the contemplation of past labor successfully accomplished.

The Apoxyomenos is a grand example of the *genre* style in its highest form.

Perry.

ARIADNE DESERTED, VATICAN.

THE *motif* of this statue was taken from a painting in the theatre of Bacchus in Athens, in which Theseus was represented as mounting his bark to depart while the head of the thiasos of Dionysus (Bacchus) is just appearing in the background.

The statue probably formed part of a group, of which the best idea may be gained from a relief close by it in the Galleria delle Statue, No. 416. The beautiful heroine's dreams are not peaceful, and her restlessness is expressed in the tumbled drapery. The treatment is pictorial, and there is a want of clearness in many of the details of the dress which seems to arise from a too close adherence to the painted original. It is difficult to distinguish between chiton and himation, just above the feet, which in the painting would be easy enough.

A replica of this statue will be found in the Palazzo Pitti at Florence.

Perry.

This figure is best known under the name of Cleopatra.

Lying on the rocks of Naxos, where the perfidious Theseus had abandoned her, Ariadne is here represented sleeping.

Such is the moment when Bacchus, perceiving her, became enamored of her.

Her tunic, slightly detached, and her veil thrown negligently over her head, and the disorder of the drapery about her, all testify to the anguish which preceded this moment of outward calm.

On the upper part of the left arm may be seen a bracelet in the form of a little serpent. This bracelet, taken for a veritable asp, caused many to think for a long time that this figure represented Cleopatra.

This statue is of Parian marble, and for three hundred years was the principal ornament of the Belvedere of the Vatican, where Julius II. had it placed, and it gave its name to the grand corridor built by Bramante.

August Legend.

This statue was taken to Paris by the French, and was placed in the Louvre; but after the victory of Waterloo, in 1815, it was restored to Rome, and may now be found in the Vatican.



LEGEND.

Ariadne was the daughter of Minos, King of Crete. When Theseus, with the offerings of the Athenians for the Minotaur, landed in Crete, Ariadne conceived a passion for the beautiful stranger, and gave him a clew by means of which he threaded the mazes of the labyrinth, and was enabled to slay the monster. For this service Theseus promised to marry her, and she escaped with him to the Island of Naxos.

Chambers' Encyclopedia.

Arrived at the Island of Naxos, Theseus had a dream in which Dionysus, the wine-god, appeared to him, and informed him that the Fates had decreed that Ariadne should be his bride, at the same time menacing the hero with all kinds of misfortunes should he refuse to resign her. Now, Theseus, having been taught from his youth to reverence the gods, feared to disobey the wishes of Dionysus. He accordingly took a sad farewell of the beautiful maiden who so tenderly loved him. . . .

When Dionysus landed at Naxos, he found Ariadne lying fast asleep on a rock, worn out with sorrow and weeping. Wrapt in admiration, the god stood

gazing at the beautiful vision before him, and when she at length unclosed her eyes he revealed himself to her, and, in gentle tones, sought to banish her grief. Grateful for his kind sympathy, coming as it did at a moment when she deemed herself forsaken and friendless, she gradually regained her former serenity, and, yielding to his entreaties, consented to become his wife.

Berens.

The wedding present which Dionysus gave to Ariadne was a crown set with gems of priceless value. When Ariadne died, Dionysus threw her crown into the heavens, where it now blazes as a diadem of stars "between the kneeling Hercules and the man who holds the serpent."

AMAZON, VATICAN.

ACCORDING to the myth, the Amazons, after they had been defeated by Dionysus, fled to the sanctuary of Artemis in Ephesus, which they themselves had founded.

Pliny, who seems to accept the fable, relates that the most celebrated sculptors of the age were invited to compete with a statue of a female warrior for this temple. In this competition, if it ever took place, Polycleitus obtained the first prize, because each of his rivals assigned to him the second place. Pheidias is said to have stood second, Cresilas third, and Phradmon fourth. We have several statues which are supposed to be copies of the works of the three first-mentioned artists, and they resemble one another very closely in size, attitude, and drapery, and in a certain air of weakness and depression indicative of their defeat.

The statue of Cresilas represented an "*Amazon*

wounded and fainting." To this description the well-known figure in the Capitoline Museum closely corresponds, both in the wound beneath the breast and the pathetic expression of the face, and we are fully justified in regarding it as a copy of the work of Cresilas.

Of the second work, that of Pheidias, the so-called Mattei Amazon in the Vatican, is, with considerable probability, supposed to be a reproduction in marble.

We know that the original bronze figure was leaning on a spear, and although the arms of the Mattei figure are restored, it is evident that the right arm was raised, and the restoration is, no doubt, correct.

An exactly similar design is found on an ancient gem, in which the figure is represented leaning on a spear, an attitude which well accords with the feeble appearance of her exhausted frame.

We see most clearly in the wiry hair of the Mattei Amazon (which was maintained longer in the bronze than in the marble) that it is copied from an original in bronze, in which material all the Ephesian Amazons were executed. The strap by which the spur is fastened is found, according to the custom of these female warriors, on one foot only.

Perry.

The "Mattei Amazon" is loosening her bow with the right hand over the head, a quiver at her left side, a shield by the right leg on the tree-trunk, the battle-axe and a helmet at her feet. On the left ankle is a spur, as in the Berlin figure.

Redford.

The third type, which is represented by the Berlin Amazon, as well as by a very beautiful copy in the Braccio Nuovo of the Vatican, seems to me the most traceable to Polycletus. In the first place, the head, which is in excellent preservation, even to the nose, is one of the finest specimens of the type which Conze denominates as probably Polycletan; broad in the forehead and cheek-bones, refined and narrow in the cheek and chin, it has at the same time the projecting eyelids and finely cut lips which denote the copy of a bronze work and the character of an art still adhering to the strict and grand style.

The treatment of the drapery also surpasses that of the other two statues, and thus we can readily account for the preference Polycletus' works gained over those of his competitors. From all this we feel, that among all the antique statues in preservation none merits so well as this to be referred to the great master of Argos; and that no copy should be

preserved of his highly esteemed work it is difficult to suppose. If, however, the wound which the Berlin copy displays under the right arm should infuse a doubt on the point, we may either suppose that Polycletus' Amazon was also represented as wounded, though we have no written evidence of the fact, or that the copies were executed freely; and, as is often unmistakably the case, ideas taken from one original were adopted in another, and were blended into it.

Lübke.

LEGEND.

This strange legend was one of the most remarkable among those cherished by the Greeks. The Amazons were represented by poets, painters, and sculptors as a nation of female warriors, and even historians and geographers spoke of them in such a way as to lead to an inference that there was some sort of foundation in truth for the stories, though it would be difficult now to say how much. They are spoken of as a warlike race of females who established a republic among themselves; they were originally inhabitants of Sarmatia, where they fixed their residence by the banks of the river Tanais; they afterwards dwelt in Pontus, and in course of time

spread themselves over a great part of Asia. Strabo says they built the cities of Ephesus, Smyrna, Cuma, Myrrhina, and Paphus. . . . So far as the arts of design have left records of the contests in which the Amazons were engaged, the Athenians seem to have been their greatest opponents, which may perhaps be explained from the circumstance that of all the antagonists against whom the Amazons fought, the Athenians were the best able to perpetuate their own glory by the labors of the sculptors and the painters. A combat between Theseus and the Amazons was represented on the base of the statue of Jupiter at Olympia. The same subject was engraved on the shield of the statue of Minerva which stood in the Temple of Theseus at Athens. A battle between the Athenians and the Amazons was painted on the walls of the same temple; and other paintings on the same subject are spoken of by the ancient writers as having been painted on the walls of different buildings at Athens. . . . "A remarkable diversity is apparent in the dresses of the Amazons," says Mr. Taylor Combe. "Sometimes they are represented in long tunics reaching to the ground; sometimes in a short vest reaching only to the knees; and in one of the bas-reliefs an equestrian Amazon has her arms covered with long sleeves, and her lower limbs clothed

with a kind of trousers; all which dresses, as we know from the testimony of ancient authors, were in use among the Amazons. In some instances their heads are without any covering, while in others they are defended by a close helmet. Their robes are uniformly fastened round their waists by a zone.

It is to be regretted that none of the offensive arms with which the Amazons fought are here preserved; but we know perfectly that they assailed their enemies with swords and battle-axes in close combat, and that they annoyed them at a distance with spears and arrows.

Knight.

It was to Hippolyte, queen of the Amazons, that Hercules was sent in order to deprive her of the beautiful girdle she wore "as a sign of her royal power and authority," and which was a gift from her father Ares (Mars).

When Theseus landed on the shores of the Amazons, Hippolyte went with gifts to see what the stranger wanted. Overcome at once by the beauty of the fair messenger, Theseus seized her, and, carrying her to Athens, made her his bride.

The Amazons bore this indignity in silence for some time, and many thought that the whole affair was

forgotten. But the spirit of revenge was only slumbering, and, watching their opportunity, the dauntless warriors bore down upon the Greeks "when Athens was in a defenceless condition, and landed an army in Attica." So rapid were their movements that they had reached the heart of Athens before the Greeks could recover from their surprise. Theseus, however, came to the rescue, and so furious was his attack that the unfortunate invaders were defeated with great slaughter; and the record goes that the beautiful Hippolyte, fighting on the side of the Greeks, gave her life in defence of her husband and his people.

MELEAGER, VATICAN.

THE celebrated Meleager of the Vatican has been known for more than three centuries. It was found, according to some, on the Esquiline Hill, near the basilica of Caius and Lucius, and according to others outside the gate Portèse on the Janiculum.

L'Aldroandi, Flaminius Vacca, and Bartoli speak of this statue under the name of Adonis.

Belonging at first to the Bishop of Norcia, it was in his house on the Piazza Farnese, at Rome, near the Campo del Fiore until 1562, and it was not placed in the Vatican until the time of Clement XIV. According to L'Aldroandi it is made of one piece of marble, which is *tiro ceruleo*.

Its preservation is perfect except for the left hand, which Michael Angelo, it is said, did not dare to restore.

Meleager is looking towards the left into the distance. His right hand is behind his back; his



chlamys, clasped on the right shoulder, covers also the left one, and then is wrapt round his arm. The left hand probably held a spear; it can be seen with this restoration in the frontispiece of Vol. III. of the Musée Pie-Clementin.

On the right sits a dog, with head raised towards Meleager. On the left is the head of a wild boar, which is resting on a small rock.

Clarac.

The well-known, beautiful figure in the Vatican called *Meleager* is evidently a copy of a bronze original. The boar is new and very un-Greek in the elaborate finish lavished on a subordinate attribute. The turn of the head and the throw of the chlamys well express the hasty, passionate character of the hero, which led him to destruction.

Perry.

LEGEND.

Artemis (Diana) being greatly displeased because Æneus, King of Calydon, had omitted to include her in a general sacrifice to the gods, which he offered in gratitude for a plentiful harvest, sent into the country of this king a ferocious wild boar, which

ravaged fields and vineyards and caused desolation to reign over the once glad and prosperous realm. Death from famine stared every man in the face, and yet no one offered to fight the monster.

Just at this juncture Meleager, the son of Cœneus, returned from the Argonautic expedition, and, finding his native land in such terrible plight, he at once planned a scheme for its relief.

Summoning his friends to his aid, he immediately inaugurated the celebrated Calydonian Hunt, so disastrous to himself and his family. Among those who answered to his call were the heroes Jason, Castor and Pollux, Peleus, Telamon, Admetus and Theseus, as well as the fleet-footed Atalanta, whose many charms had won the heart of the brave young leader of the hunt.

At first the warlike worthies made objection to having a woman admitted to their ranks; but Meleager's love for the fair huntress enabled him to overcome their opposition, and the noble party started in quest of the furious animal. Atalanta's spear was the first to wound the boar, and, after a terrible struggle, Meleager succeeded in killing it, and he laid the hide and head at the feet of his loved Atalanta.

The two brothers of Althea, mother of Meleager, were enraged that a woman should carry off the tro-

phies of victory, and they snatched the hide from the maiden, on the plea that, as next of kin to Meleager, they had a right to the spoil if he, the victor, refused it.

The anger of Diana was not yet appeased, so she allowed Meleager's wrath to burn so fiercely that he stayed not his hand until he had slain his two uncles and had restored the hide to Atalanta.

When Althea heard of the death of her brothers her grief knew no bounds, and she determined that her son, too, should die. At his birth the Fates had entered the house of Æneus and had prophesied that the babe's life should cease as soon as a piece of wood, which was then burning on the hearth, should be consumed. Althea snatched this brand from the burning, and had guarded it ever since as her most cherished treasure.

Forgetful of the love she bore her son she now hastened to her home, and flinging the precious stick upon the flames she watched it turn to ashes. While it rapidly consumed, Meleager felt his strength wasting away, until, as the red embers fell apart on the hearth, he expired.

Not till it was too late did the frantic mother realize what she had done, and then, in her despair and remorse, she put an end to her miserable life.

It is said that the trophies of this famous hunt were taken to Arcadia by Atalanta, and for many years the identical hide and tusks of the Calydonian boar hung in the temple of Athene at Tegea. The tusks were afterwards shown as curiosities at Rome.



APHRODITE OF CNIDOS, VATICAN.

OF all the works of Greek plastic art which ancient writers have thought worthy of especial mention, none, except perhaps the Zeus and Parthenos of Pheidias, excited their interest and admiration in so high a degree as *the Aphrodite of Cnidos*. In speaking of this miracle of beauty, the wise grew foolish and the foolish mad. Pliny himself makes no exception: "Above all the works, not only of Praxiteles but in the whole world, is the Venus, to see which many men made the voyage to Cnidos, which was fashioned, as is supposed, with the approbation of the Goddess herself."

"When Pallas and the Consort of Zeus had seen the Cnidian Aphrodite," so runs the epigram, "they said, 'We were wrong to blame the Phrygian (Paris).' Neither did Praxiteles fashion thee, nor the chisel, but thus thou stoodest when judged by Paris." As another proof of the value and celebrity of this work, we are told that Nicomedes, King of Bithynia, offered to buy

it of the Cnidians by paying their whole national debt, which was very large, but the Cnidians preferred to suffer anything rather than give up their treasure; "and *with good reason*," adds Pliny, "for by that statue Praxiteles made Cnidos famous."

In this great work the art of the period and of Praxiteles, its foremost representative, appears to have culminated. It expresses in a degree which no other statue can be said to do, the spirit of the New Attic school, and it could not have been created in the preceding or following period of Hellenic art.

Pliny informs us that Praxiteles made two images of Venus which he sold at the same time, the one clothed, the other entirely nude. They were first offered to the people of Cos, who, influenced by religious and moral scruples, chose the former, while the Cnidians, who, in spite of their Dorian descent, were more "advanced," bought the latter, which attained an immeasurably greater fame. The statue, which was of Parian marble, stood in the centre of a small temple in a grove of myrtle and other trees.

The principal description of this wonderful work is contained in Lucian, to whose opinion, as that of a man of cultivated taste, great importance must be attached, though he is apt to be rhapsodical.

"The Goddess," he says, "was placed in the midst

of a temple, a most beautiful and charming image of Parian marble, of lofty bearing, with a gentle smile which just reveals the teeth.

“And such was the demiurgic power of art that the hard and stubborn nature of the stone looked beautiful in every limb.”

Lycinus in Lucian, when choosing single features from different statues for the composition of his pattern beauty, Panthea, speaks with admiration of the hair of the Cnidian Aphrodite, and the forehead, and the pencilled eyebrows beautifully drawn, and the “tender moisture of the bright, joyous, and pleasant eyes.”

We have probably no exact copy of the Aphrodite of Cnidos; the statues which most nearly resemble it are the *Cnidian Venus* of the Vatican, which has been disfigured by restored drapery, and the *Venus of Cnidos* at Munich, which, though a Roman work, is simple, pure, and graceful.

The *Venus de Medici* and the *Capitoline Venus* must also be regarded as modifications of the same original type of which Praxiteles was probably the creator.

Perry.

LEGEND.

Aphrodite, the daughter of Zeus and Dione, a sea-nymph, was the goddess of Love and Beauty. Unable, because of her heavenly paternity, to remain beneath the waves where she was born, she rose from the ocean cave and ascended to the snowy-peaked Olympus, "in order to breathe that ethereal and most refined atmosphere which pertains to the celestial gods."

Her magic girdle, the celebrated *cestus*, invested the wearer with every beauty and grace, and bestowed upon her the power of inspiring love.

The most practical version of the birth of Aphrodite is that when Uranus was wounded by his son Cronus his blood mingled with the foam of the sea, whereupon the bubbling waters at once assumed a rosy tint, and from their depths arose, in all the surpassing glory of her loveliness, Aphrodite, goddess of love and beauty! Shaking her long, fair tresses, the water-drops rolled down into the beautiful sea-shell in which she stood, and became transformed into pure, glistening pearls. Wafted by the soft and balmy breezes, she floated on the Cythera, and was then transported to the island of Cyprus. Lightly she stepped on shore,

and under the gentle pressure of her delicate foot the dry and rigid sand became transformed into a verdant meadow, where every varied shade of color and every sweet odor charmed the senses.

The whole island of Cyprus became clothed with verdure and greeted this fairest of all created beings with a glad smile of friendly welcome. Here she was received by the Seasons, who decked her with garments of immortal fabric, encircling her fair brow with a wreath of purest gold, whilst from her ears depended costly rings, and a glittering chain embraced her swan-like throat. And now, arrayed in all the panoply of her irresistible charms, the nymphs escort her to the dazzling halls of Olympus, where she is received with ecstatic enthusiasm by the admiring gods and goddesses. The gods all vie with each other in aspiring to the honor of her hand, but Hephæstus (Vulcan) became the envied possessor of this lovely being.

Berens.

To be present at the marriage of Peleus and Thetis all the gods and goddesses were invited except Eris, the goddess of Discord, for who wants discord at a wedding-feast!

Deeply insulted at the slight, the vindictive goddess determined to be revenged, and to defeat, as far as

she was able, the effort to exclude her from the assembled guests. She accordingly flung into their midst a golden apple bearing the inscription, "For the Fairest," and at once her spirit hovered o'er each feminine heart, for were they not all fair?

At last the number of claimants was reduced to three, — Juno, Minerva, and Venus, — and they agreed to call on Paris to determine the all-important question. This regal youth (he was the son of Priam, King of Troy) paused a moment when Juno offered him power and dominion, and Minerva, the godlike wisdom which should elevate him far above his fellows; but, when Venus promised him the most beautiful woman in the world for a wife, he hesitated no longer, but instantly decided that the prize was hers. Juno never forgave this insult, and to her are attributed all the calamities which befell the family of Priam during the Trojan war.

MINERVA POLIADE

MUSEO VATICANO



MINERVA MEDICA, VATICAN.

THIS statue was found in Rome at the Porta Maggiore, in the temple known as the temple of Minerva Medica. It at first belonged to the Gustiniani, from whom Pius VII. bought it.

Its preservation is most fortunate, for the head is only replaced, and there is nothing modern but the right hand and wrist, a part of the fingers of the left hand, the whole of the little finger, the middle of the lance, and the head of the serpent.

The Goddess is standing, shod with sandals, and clothed in an ample tunic which covers the arm as far as the elbow.

The peplus is arranged in such a way that the part of it which passes under the right arm comes back over the left shoulder; not covering the upper right side of the tunic, but passing under it. The ægis is not quite horizontal; it is bristling with

scales and snakes, and ornamented with the Gorgon head. The helmet of this Minerva is Greek; it is surmounted by a sphinx, and the visor is decorated with two rams' heads.

The Goddess holds her lance with her right hand whilst her left rests upon her bosom. A great serpent stretches behind her, and, as it uncoils itself at her side, it lifts its head towards the Goddess. This beautiful marble, though smaller than the Pallas of Velletri in the Louvre, has the same perfection and dignity. Not a line, not a stroke of the chisel, is open to criticism.

Now, we are asked, What is the significance of the serpent? Is it a symbol of the resurrection? Of health? And the goddess which is accompanied by it, is she Athena, Hygeia, Minerva Medica?

So we speculate. Or the serpent, is it not Erechthonius himself, adopted son of the Goddess and of Vulcan, born of Ge (Terra) under this form? In this case the Goddess is properly Attic—Pallas, the mother.

This problem is very difficult to solve. If the serpent were in a chest the question would be decided, and the group without doubt would be Athena and her son.

M. Fossati is of the opinion that the serpent,

lifting himself up towards the Goddess, indicates that it is hatched out of the earth, which carries us back to the second of the interpretations we have just proposed.

Clarac.

(III)

THE VATICAN, ROME.

HOME OF THE JUPITER OTRICOLI.

HOME OF THE APOLLO BELVEDERE.

HOME OF THE BELVEDERE TORSO.

HOME OF THE LAOCO N.

HOME OF THE APOXYOMENOS.

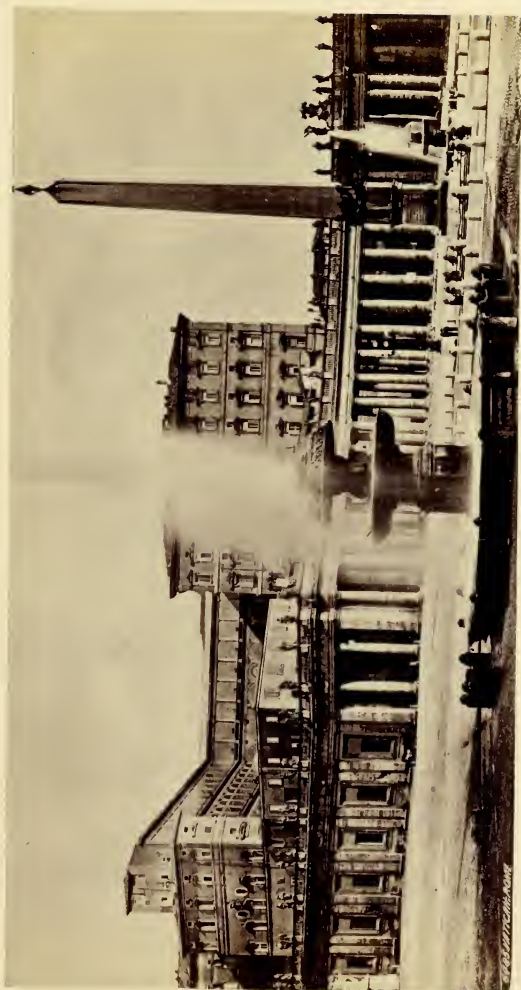
HOME OF THE ARIADNE DESERTED.

HOME OF THE AMAZON.

HOME OF MELEAGER. APHRODITE OF CNIDOS.

MINERVA MEDICA.

THERE is no palace in the world which approaches the Vatican in interest, whether we regard its prominent position in the history of the church, or the influence exercised by its collections on the learning and taste of Christendom for nearly three hundred years. It is an immense pile of buildings, irregular in their plan, and composed of parts constructed at different times, without a due regard to the general harmony of the whole. There seems to



have been a palace attached to the Basilica of St. Peter's probably as early as the time of Constantine. It certainly existed in the eighth century, for Charlemagne resided in it at his coronation by Leo III. In the twelfth century this palace had become so dilapidated that it was rebuilt by Innocent III., who entertained Pedro II., King of Arragon, in the new edifice. In the following century it was enlarged by Nicholas III., whose additions occupied the site of the present Torre di Borgia.

The popes for upwards of one thousand years had inhabited the Lateran Palace, and did not make the Vatican their permanent residence until after their return from Avignon in 1377. Gregory XI. then adopted it as the Pontifical Palace, chiefly on account of the greater security enjoyed in it by the vicinity of the Castle of St. Angelo.

John XXIII. built the covered gallery which communicates between the palace and the fortress, along the line of the Leonine wall. From that time the popes seem to have vied with each other in the extent and variety of their additions. Nicholas V., in 1450, conceived the idea of making it the largest and most beautiful palace of the Christian world; but he died before he could accomplish his design, and was only able to renew a portion of the old edifice.

Alexander VI. completed that part of the building as we see it now. The chapel of San Lorenzo, the private chapel of Nicholas V., well known from the frescos of Fra Angelico, is considered to be the only part of the edifice which is older than his time.

The buildings of Alexander VI. were distinguished from the later works by the name of the Old Palace, and are now called, from their founder, the *Apartamento Borgia*.

To this structure Sixtus IV., in 1474, added the Sistine Chapel, from the designs of Baccio Pintelli. About 1490 Innocent VIII. erected, at a short distance from the palace, the villa called the Belvedere, from the designs of Antonio del Pollajuolo. Julius II. conceived the idea of uniting the villa to the palace, and employed Bramante to execute a design. Under his direction the celebrated Loggie were added, and the large rectangular space between the palace and the villa was divided by a terrace, separating the garden of the villa from the lower courts of the palace, which he intended to convert into an amphitheatre for bull-fights and public games. In the gardens of the Belvedere Julius II. laid the foundation of the Vatican Museum. This honor has been often attributed to Leo X.; but Cabrera, in his curious Spanish work on the antiquities, published at



Rome in 1600, enumerates the Laocoön, the Apollo, the Cleopatra, and other statues placed there by Julius II. After his death Leo X. completed the Loggie under the direction of Raphael.

Paul III. built the Sala Regia and the Pauline chapel; and Sixtus V. completed the design of Bramante, but destroyed the unity of the plan by constructing across the rectangle the line of building now occupied by the Library. When Cabrera wrote his descriptions, Sixtus V. had begun a new and more imposing palace on the eastern side of the court of the Loggie, and it was then advancing towards completion under Clement VIII. This is now the ordinary residence of the Pope, and is by far the most conspicuous portion of the mass of buildings which constitute the Vatican palace.

Numerous alterations and additions were made by succeeding pontiffs. Under Urban VIII. Bernini constructed his celebrated staircase, called the *Scala Regia*; Clement XIV. and Pius VI. built a new range of apartments for the *Museo Pio-Clementino*; and Pius VII. added the *Braccio Nuovo*, a new wing covering part of the terrace of Bramante, and running parallel to the Library. Leo XII. began a series of chambers for the gallery of pictures, which were finished by Gregory XVI., during whose pontificate,

also, the Etruscan Museum was placed where we now see it. Pius IX. enclosed the Loggie in glass, by which the invaluable frescos of Raphael and his school are no longer exposed to the inclemency of the elements; removed the gallery of pictures to a more suitable situation in the upper part of the palace; continued the decoration of the Loggie left unfinished by Gregory XIII.; and erected the magnificent stairs leading to the Court of Bramante, with its fine flight of steps, now the way to the Museum. It can hardly be expected that an edifice whose development may thus be traced through upwards of four centuries should have preserved any uniformity of plan, and hence the general effect of the palace is far from pleasing. It is rather a collection of separate buildings than one regular structure. The space it occupies is immense; its length is 1,151 English feet, and its breadth 767. The number of its halls, chambers, galleries, etc., almost exceeds belief; it has 8 grand staircases, 200 smaller ones, 20 courts, and 4,422 rooms.

The *Scala Regia*, the great staircase by Bernini, is one of his most remarkable works, and is celebrated for the effect of its perspective. It consists of two flights, the lower decorated with Ionic columns, and the upper with pilasters; the stucco ornaments are





by Algardi. This staircase leads to the Sala Regia, or hall of Audience for Ambassadors.

The Sistine Chapel is a lofty, oblong hall, with a gallery running round three of its sides. The walls beneath the windows are divided into two portions; the lower one, painted in imitation of drapery, was intended to be covered with the tapestries executed from the cartoons of Raphael. The ceiling contains Michael Angelo's immortal frescos, and on the end wall opposite the entrance is his masterpiece, the Last Judgment.

The *Museo Chiaramonti*, founded by Pius VII., whose family name it bears, was arranged by Canova. It contains 700 specimens of ancient sculpture arranged in 30 compartments. Many are, of course, of secondary interest, but, taken as a whole, the collection in any other place but Rome would be considered a museum in itself.

Opening on the left from the *Museo Chiaramonti* we enter the *Braccio Nuovo*. This part of the Museo Chiaramonti was erected by Pius VII. in 1817, from the designs of the architect, Stern. It is a noble hall, 260 feet in length, and well lighted from the roof, which is supported by columns of cippoline, giallo antico, and gray granite, with Corinthian capitals. In the centre are two tribunes, decorated with two

fine columns of white oriental alabaster and two of giallo antico. There are upwards of 40 statues and nearly 80 busts in the collection: the statues are mostly placed in niches; the busts stand on half columns of red oriental granite.

The frieze is composed of bas-reliefs, arranged and chiefly composed by Laboureur, the late President of the Academy of St. Luke. The floor consists of ancient mosaics, the two largest compartments representing tritons, marine animals, boats, etc.

Here we may find the Apoxyomenos after Lysippus.

The *Museo Pio-Clementino* is so called from Clement XIV. and Pius VI., from whom it received its most important accessions. It contains the collections formed by Julius II., Leo X., Clement VII., and Paul III., and is without exception the most magnificent museum of ancient sculpture in the world. Pius VI. contributed more munificently to its completion than any of his predecessors; there is hardly a corner of it in which some object does not bear the inscription—*Munificentia Pii Sexti*. The frequent recurrence of this record has been ridiculed by Pasquin; but the best apology for the Pope is the simple fact that he enriched the Museum with more than two thousand specimens, and built, from their foundations,



the Hall of Animals, the Gallery of the Muses, the *Rotonda*, the halls of the Greek Cross and of the *Biga*, the grand staircase, and other portions of the buildings which have justly been classed among the most splendid works of papal times.

To this collection belong the *Belvedere Torso*, the *Meleager*, the *Apollo Belvedere*, and the *Laocoön*.

In the Gallery of Statues, formerly the bedroom of Innocent III., may be found the *Ariadne Deserted* and the *Amazon*.

In the centre of the *Rotonda*, or circular hall, is a grand basin of porphyry, forty-one feet in circumference, found in the baths of Diocletian. The floor beneath is formed by a fine mosaic pavement, found at Otricoli in 1780. Among the colossal busts here is the famous *Jupiter Otricoli*.

Murray.

THE MINERVA OF THE CAPITOL, ROME.

THE Athênê of the Capitol is supposed, with less reason, perhaps, to be the third member of the group of Delphic offerings, and to be the pendant of the Artemis (Diane à la Biche). According to this theory, the two Goddesses, the one with bow and quiver, the other with lance and shield, are hurriedly advancing from opposite sides, as if for some common purpose. The head of the Athênê is unfortunately lost, but her whole bearing speaks of the martial vigor, the eager delight in battle, with which the Athênê of Homer leads her darling Greeks into the fray. The eagerness and haste displayed by the maiden Goddesses form a striking contrast with the calm, majestic attitude of the central figure of Apollo, with whom, as they advance, on either side of him, from opposite directions, they would certainly form a harmonious and rhythmical group.

Perry.



FAUN OF PRAXITELES, CAPITOL.

IN the street, says Pausanias, leading from the Prytaneion — called *Tripodes*, from the number of tripods set up in it — there was a statue of a Satyr of which Praxiteles was said to be not a little proud.

When Phryne asked him which was the most beautiful of his works, he allowed her to choose one of them as a gift, but would not tell her which of them seemed to him the best. Phryne therefore ordered her servant to go hastily to Praxiteles, and inform him that the greater number of his statues had been destroyed by fire, but not all. On hearing this Praxiteles rushed out of the house crying out that all his labor had been lost if the flames had seized his Satyr and his Eros. Phryne then wisely chose the Eros, and dedicated it in the Temple at Thespiæ.

The transforming, grace-giving power of art has seldom been more strikingly manifested than in the

evolution of the Satyr of Praxiteles — of which the statue in the Capitol gives us an idea — from the semi-bestial “idle and worthless” race who followed Dionysus in drunken revelry.

In their original form the Satyrs were ignoble both in form and feature; their limbs, though strong, were without fair proportions, and either disfigured by coarse sinews or by the soft spongy flesh of the habitual drunkard; their legs were covered with hair, and they were goat-footed; their heads were partly bald, their ears were pointed, and hard knots protruded from their neck, while a tail of bristling hair disgraced their backs. Their faces were rendered preternaturally ugly by low, mean foreheads, snub noses, and a lascivious leer; so that we are surprised and angry that they seem to find favor with the sprightly and charming Nymphs.

They are, however, favorite subjects of art, and seem chosen by the Greeks to express the less noble feelings and the coarser, wilder passions of our human nature, which, while they could not altogether ignore, they shrank from incorporating in an entirely human form.

In the Satyr of Praxiteles all that is coarse and ugly in form, all that is mean or revolting in expression, is purged away by the fire of genius. Of external marks of his lower nature nothing is left but *the pointed ears and the arrangement of the hair over*



ROMA Fauno di Prassitele Museo Capitolino

the forehead, which is a reminiscence of the budding horns of a goat. His identity is indeed not altogether lost. He is still redolent of the woods and fields, but he reminds us no longer of the rude manners and unbridled passions of uncivilized life, but of the more peaceful and romantic enjoyments of the country, of the *dolce far niente* in the shade on summer days, of the music of the groves, the shepherd's pipe, the rustic maiden's carol, and the mysterious whisperings of the breeze-stirred leaves.

The best of the copies of the work of Praxiteles, of which Winckelmann knew as many as thirty, is the well-known *statue in the Capitol at Rome*. This Satyr, which some regard as *the Periboetus*, is represented in virtual nudity, with only the panther's skin slung loosely across his chest. In type he approaches very nearly to the Dionysus of the younger school, and to the Apollo Sauroctonos, although there is just the difference which separates the most human of Gods from the most refined of Satyrs. The Satyr is a satyr still; "idle, unfit for work" or war; incapable of any greater exertion than that of strolling in the woods, or piping to, and dancing with, the "rosy-armed" Nymphs of the wood and mountain.

In connection with this new creation of Praxiteles archæologists have pointed out the further progress

which it shows in the representation of easy negligence. The first step was to throw the weight of the body on one leg, and to leave the other at rest. Here we see the legs still further relieved of the burden of the body by giving a support to the elbow. The tree on which the Satyr leans, not only affords the necessary support, but the leaning attitude throws his form into a pose of undulating grace, than which nothing can be more charming to the eye.

Perry.

GLADIATORE

MUSEO CAPITOLINO



THE DYING GLADIATOR, OR GAUL, CAPITOL.

WE cannot reasonably suppose that a patriotic monarch like Attalus, who made such magnificent presents to the city of Athens,¹ would leave Pergamon, his own capital, unadorned by memorials of his crowning and saving victory. And in fact we have statues of a similar style and character to those of the Attalic offerings which are, with very general assent, assigned to this period, and to artists of Pergamon. There is scarcely a work in the whole range of ancient art which is more intelligible to the northern mind, or more universally popular, than the so-called "*Dying Gladiator*," a name so much en-

¹ Attalus I., King of Pergamon, gained a great victory over the Gauls, and in commemoration of it he made a splendid offering at Athens of many marble statues, "for which the event of the Gallic wars supplied suitable subjects of great national interest. The victories of Attalus inspired the art of Pergamon."

deared to us by the touching lines of Byron—too familiar to quote—that we are loath to change it for a truer designation. This noble and pathetic statue was discovered at Rome, in a very perfect state, in the sixteenth century, and was formerly in the Villa Ludovisi. The restoration of the right arm is correct, but the horn, said to have been restored by Michael Angelo, should have ended in a mouth-piece.

Nibby was the first to recognize *a Gaul* in this statue, and came to this conclusion by comparing it with the description given of the physical constitution of the Gauls, or Galatians as they were called by the Greeks.

There can be little doubt that the artist has here represented one of the many incidents of the great battle in which Attalus defeated the barbarian invaders.

We learn from ancient history that the latter, when all seemed lost, not unfrequently slew their wives and children and themselves to avoid the hateful bondage to the Romans.

A generous adversary could not but admire the rude greatness of soul which thus preferred self-inflicted death to slavery, and it is this which ennobles and idealizes the statue before us.

Such an incident is represented here in the wild, stern barbarian, who has just stabbed himself, and is gradually sinking to the ground, as the life-blood flows from the deep wound in his manly breast. His position, which is in the highest degree natural and graceful, is entirely determined by the effort to avoid all tension of the skin and muscles by which pain would be increased. The head droops; the enfeebled arm with difficulty supports the ever-increasing dead weight of the massive frame; death and gloomy despair are in his swimming eyes. He has time not only to kill himself before the enemy arrives, but to break his now useless horn, and to cover with his lifeless body the broad shield, the emblem of his honor; and he still wears around his body the golden *torques*, the sign of rank, from which the mighty Manlius was proud to take his surname.

The Pergamenian sculptor no longer stood on mythical ground, but on that of contemporary history. He had to fix in the eternity of stone a scene which had been enacted before his own eyes, and to endow his work with the value of historic as well as artistic truth. This he succeeds in doing by a conscious reflexion and discrimination in the selection of characteristic traits and details.

Many of these were the reverse of beautiful; but he unflinchingly gives them all—the large joints, the knotted fingers, the horny palms of the hand and soles of the feet, the folds of thick, coarse skin above the wrists and ancles, the general irregularity of surface common to barbarian races and to the rudest classes of civilized nations. The arrangement of the unbound, unkempt hair, too, which grows far down the nape of the neck, is as different as possible from that of the Greek models.

Both Germans and Gauls clotted their hair into small knobs, like those of a sheep's fleece, by some glutinous salve, and then stroked it back over the crown of the head. This peculiarity, too, is given in the Dying Gaul, as well as the thick mustaches, which was the only hair the noble Gaul allowed to grow on his face.

If these, for the most part, unlovely features had been all that we could see in this celebrated work, it would be interesting only to technicians and ethnologists, and to the vulgar, to whom the power of realistic imitation is the highest merit of the artist. But it differs from the Greek ideal no less in its moral significance than in its corporeal features.

The action and bearing of the Dying Gaul are altogether foreign to the Greek character. In the

Greek the most passionate excitement is subject to the rule of reason, which, "in the very torrent, tempest, and whirlwind of his passion, acquires and begets a temperance which gives it smoothness;" and this temperance is the very soul of the purest Greek art. But the fury and the despair of the barbarian knew no bounds. In the tempest of his passions his whole being suffers shipwreck.

Perry.

(143)



ANTINOUS, CAPITOL.

THE story of Antinous throws a strange and lurid light on the imbecility and corruption of the Roman world, which not only awarded divine honors to its Emperors after death, but received a god at the hands of a living Emperor in the person of an obscure Bithynian youth.

Among the plastic representations of the second century of our era, the only one which possesses any real novelty or originality is that of this favorite of Hadrian. In this well-known figure we have a new type which has no antecedents in earlier art, and does not seem to have been further developed at a later period. But though it thus stands alone, it can hardly be said to be a new ideal creation of the unknown artist—it is simply the more or less idealised portrait of a real individual.

Pausanias, in speaking of him, says, "I never saw Antinous alive, but I have seen statues and pictures



of him. . . . There is a house in the Gymnasium of the Mantineans which contains statues of Antinous . . . and many pictures of him, mostly in the form of Dionysus."

But he was also represented under the form of Pythius, Apollo, Hermes, Heracles, Aristæus, Ganymede, and Agathodæmon. Many of these have been preserved, and Levezow treats of no less than ten statues and eighteen busts, most of which were discovered in the ruins of Hadrian's villa at Tivoli.

Of the statues, the most noteworthy are: the colossal figure of *Antinous-Bacchus in the Vatican Museum*, and the *Antinous Hermes in the Capitol*. The finest busts are: one in the *Sala Rotonda* of the Vatican, the *Antinous Mondrag one in the Louvre*, and the magnificent alto-rilievo bust in the Villa Albani. All these works show the same very peculiar features, by which the most casual observer cannot fail to recognize the unhappy favorite of Hadrian. The skull is of great breadth, the forehead low and prominent, and shaded by clusters of locks. The eyes are deep-set and half closed, and the cheeks and chin are full and round. The broad and highly-arched chest gives an appearance of robust strength, which is, however, marred by the effeminate fulness and softness of the limbs.

But, after all, the most striking characteristic of Antinous is the pensive inclination of the head, and the fixed, dreamy gaze of the half-closed eyes. The singular expression of the face has been accounted for by supposing that he is gazing with mysterious forebodings on the waves which were soon to flow over his lifeless body. Such an explanation, however ingenious and pleasing, seems hardly justified.

It is difficult to analyze the feeling which this strange being, so unlike anything else which we have met in Greek and Roman art, excites in the beholder. He is young, beautiful, and strong; but the contemplation of his youth and strength and beauty does not yield us unmixed pleasure. Nor does the strange sadness of his face call forth that not unpleasing sympathy with which we regard the "*beaux chagrins*," the "sweet sorrows" of youth, which we know will pass away like clouds in April. The look of Antinous is one of an almost sullen despair; it betrays a morbid condition of the mind, and produces an undefined, incongruous, and almost painful impression upon us.

The colossal statue of Antinous-Bacchus, in the Vatican, referred to above, was discovered in Palestrina (or Hadrian's Villa?) in the beginning of the last century, by Gavin Hamilton, and has been lately removed from the Lateran. The garment, probably

of bronze, which wrapt the middle of the body, was missing, and was restored in marble by Pierre. The pine cone on the crown of the head, and the thyrsus in the left hand, are also restorations. In his character of Bacchus he wears the long locks appropriate to the God, and the ivy crown, which the artist has elaborated with the greatest care and skill. In some respects the Bacchus-type seems to be peculiarly suited for the ideal representation of the deified Antinous, who, like the god, was young and beautiful, pleasure-loving and luxurious, yet subject to melancholy. But how different is the romantic, dreamy sadness, which is only one form of youthful enjoyment, in the face of Bacchus, from the dark, hopeless brooding of this victim of a gloomy superstition!

The designation given to the *statue of Antinous in the Capitol*, from the likeness which it bears to other heads of the same hero, might perhaps be disputed on account of the short curly hair, and the manner in which the iris of the eye is marked. But he probably appears here in the character of *Mercury* (Hermes).

The Bust of Antinous in the Louvre, known by the name of *Mondragone*, a villa in Frascati, is perhaps the finest of the many heads of the beautiful Bithynian. The hair is arranged under a fillet or tænia,

in a manner which is not unknown in Greek works, and it is evident, from the holes round the head, that a metal garland once encircled it. The eyes, which are now wanting, were separately formed of onyx or ivory, and let into the eye-holes.

Winckelmann is loud in his praises of this beautiful bust, and points out more especially the skilful treatment of its colossal proportions, and the exquisite elaboration of the hair, which, he says, is unrivalled in the whole of antiquity.

LEGEND.

Little is known of the short career of Antinous beyond the extravagant affection shown him by the Emperor Hadrian. He was born of unknown parents in Bithynium (or Claudiopolis) in Bithynia, and was brought very early in life — probably on account of his remarkable beauty — to the imperial court at Rome. He immediately attracted the attention of the Emperor, whose inseparable companion he became, and with whom he travelled through the eastern portion of the Roman Empire. Among other countries they visited Egypt, which possessed strong attractions to a lover of antiquity and mystery like Hadrian.

During an excursion on the Nile, in the year of Grace 130 or 132, Antinous was drowned — by accident,

as the Emperor reported in his letter to the Senate, but in all probability by an act of self-devotion.

The Magi, glad, no doubt, to have an opportunity of making themselves important in the eyes of their master, had predicted danger to Hadrian's life, and demanded a substitute, as the only means of prolonging it. Such a prediction would take great hold on Hadrian's superstitious mind, and the more real and near the peril seemed to his fears, the greater, in his eyes, was the merit of Antinous, who *voluntarily*, as was said, appeased the dark powers of fate by the sacrifice of his young life and brilliant prospects.

The gratitude and regret of the Emperor were unbounded, and no doubt sincere. He summoned the whole world to sympathize with his grief and to pay divine honors to the glorious martyr of devoted loyalty. The town of Besa, in the Thebais, near which Antinous was drowned, received the name of Antinopolis, and was rebuilt in the Grecian style. Temples were erected for his worship both in Egypt and Greece; oracles were delivered in his name; games instituted in his honor; and countless statues of him set up in every part of the empire. His departed soul appeared in the shape of a new star (between Aquila and the Zodiac), which still bears his name.

Perry.

THE CAPITOL, ROME.

HOME OF THE MINERVA OF THE CAPITOL.

HOME OF THE FAUN OF PRAXITELES.

HOME OF THE DYING GLADIATOR, OR GAUL.

HOME OF THE ANTINOUS.

THE square of palaces which now covers the summit of the Capitoline Hill, under the name of the Piazza del Campidoglio, was erected by Paul III. from the designs of Michael Angelo. The effect as we approach it from the Piazza di Ara Coeli is imposing, although it may disappoint our preconceived ideas of magnificence of the Roman Capitol. The easy ascent by steps *a cordoni* was opened in 1536, on the occasion of the entrance of Charles V.

At the foot of the central stairs are two Egyptian lions, brought here by Pius IV. from the church of St. Stefano in Cacco. At the summit of the steps, on the angles of the balustrades, are two colossal statues in marble of Castor and Pollux standing by



the side of their horses; they were found in the Ghetto, in the middle of the sixteenth century. Near these are the celebrated marble sculptures called the *Trophies of Marius* (misnamed). Winckelmann refers them to the time of Domitian, and recent writers have even assigned them to so late a date as Alexander Severus.

In the centre of the piazza is a bronze equestrian statue of *Marcus Aurelius*. In the middle ages it was supposed to be a statue of Constantine, a fortunate error for the interests of art, since it was this belief which preserved it from destruction. There is a great uncertainty as to where it originally stood, some supposing it was in the fore-court in front of the Temple of Antoninus and Faustina in the Forum; others, on the brick pedestal at the foot of the arch of Septimus Severus. It was subsequently placed in front of the Lateran, and was removed to its present position by Michael Angelo in 1538. It stands on a pedestal of marble formed from a single block of an architrave found in the Forum of Trajan. It is one of the very few ancient equestrian statues in bronze which have been preserved entire, and, as a specimen of ancient art, is admitted to be the finest in existence. It was originally gilt, as may be seen from the traces of the gold still visible on

the horse's head. The admiration of Michael Angelo for this statue is well known; it is related that he said to the horse "Cammina," and declared that its action was full of life. So highly is it prized that even in recent years an officer was regularly appointed to take care of it, under the name of the *Custode del Cavallo*. A bunch of flowers is annually presented to the chapter of the Lateran basilica as an acknowledgment that it belongs to them. While the statue stood in front of the Lateran in 1347 it played an important part in the festivities on the elevation of Cola di Rienzi to the rank of tribune. On that occasion wine was made to flow out of one nostril and water out of the other.

On the three sides of the piazza are the separate buildings designed by Michael Angelo.

The central one is the Palace of the Senators; that on the right the Palace of the Conservators; that on the left contains the Museum of the Capitol.

The Museum of the Capitol was begun by Clement XII., and augmented by Benedict XIV., Clement XIII., Pius VII., and Leo XII. It is a most interesting collection, although much less extensive than that of the Vatican.

In the Hall of the Dying Gladiator nearly all the sculptures are of the highest order as works of art,



the greater part of which, having been carried to Paris in 1796, were brought back here in 1816.

Besides the celebrated figure from which the hall derives its name, we find here the "Antinous of the Capitol," and a repetition of the "Faun of Praxiteles."

The *Hall* of the *Faun* receives its name from the celebrated Faun in rosso antico, found in Hadrian's Villa, valuable not only for the rare material, but for its fine sculpture. It stands on an altar dedicated to Serapis.

Murray.

VENUS OF MELOS, LOUVRE.

PROBABLY THE WORK OF ALEXANDROS, SON OF
MENIDES OF ANTIOCHEIA.

IT is with no little reluctance that we place this noblest conception of the female form among the works of this late period. But the evidence, both external and internal, constrains us to refer it to that age of genial eclecticism and imitation to which we owe such marvels of art as the Belvedere Torso and the Borghese warrior. We must regard this grandest and noblest representation of the mighty Goddess with the same feelings as are inspired by the rare golden days of autumn, which rival in beauty, and surpass in charm and interest, the uniform brightness of the height of summer.

The Venus of Melos was discovered in 1820, by a peasant, in a niche of the buried walls of the old town of Melos, in the island of the same name. It was purchased by the French Ambassador at Con-



stantinople, the Marquis de Rivière, and presented by him to Louis XVIII., who placed it in the Louvre.

It is composed of two blocks of marble, which unite just above the garment which envelops her legs. Of the arms, which are both unfortunately lost, the left was made separately and fixed to the body. The tip of the nose has been added in modern times; and at an earlier period that part of the left foot which projects from the drapery was restored, but so badly that it was removed again. This foot has been again restored quite recently. The ears are pierced for rings.

Two years later (1822) *part of a left arm and a left hand grasping an apple* were discovered, which many persons still consider to belong to the statue. They certainly *look* like the results of a clumsy attempt to restore the missing parts. M. de Longpérier, in a letter to Friederichs, declares that the plinth inscribed with the name of Alexandros was found at the same time with the statue and brought to Paris, and there purposely destroyed: "On avait dit au Roi Louis XVIII., que la statue était l'œuvre du célèbre sculpteur de Phryné (Praxiteles), et je crois que ce fut la cause de la perte de l'inscription."

The attitude of the Goddess is a very peculiar one, not easy to be accounted for. She stands

proudly erect, inclining from the waist upwards to the right, but facing slightly round to the left. She rests the whole weight of her stately form on the right leg, while the left foot, which is lost, was raised and rested on some object — a helmet or a tortoise.

Her *pose* affords an example of that pleasing undulation of the human form which, according to Winckelmann, was first introduced by Lysippus.

The beautiful rhythm, however, is obscured by the loss of the fine arms which must have belonged to so majestic and superb a figure. The lower limbs of the statue, which is nude to the hips, are draped rather than clothed in a mantle, which is arranged solely with a view to artistic effect. The too small head is supported by a too long neck, and the oval of the haughty face is shorter than in most of the statues of the preceding period. The upper eyelid extends farther than usual beyond the lower, which is slightly raised in the manner characteristic of Aphrodite. It is this formation which makes the eye itself look longer than it really is, and imparts somewhat of the winning, languishing expression which assures us that, after all, this stern, disdainful woman *is* the Goddess of Love.

The ears are partly covered by the hair, which is

simply and elegantly tied into a knot at the back of the head, like that of the Medicean Venus. The nude forms are moulded with admirable power on the grandest scale, with a clearness and purity of outline worthy of the best period of Grecian art. The figure is ideal in the highest sense of the word; it is a form which transcends all our experience, which has no prototype or equal in the actual world, and beyond which no effort of the imagination can rise.

As we contemplate with something like awe this *beau-idéal* of proud, majestic womanhood, our thoughts naturally recur to the very different form under which the Goddess is represented to us in the Florentine statue. In the latter we see the tender, delicate form of a young girl in the first flush of youth, who feels the influence of the love which she inspires, and whose charming face expresses at once her bashful timidity and half-conscious coquetry.

The former, whose grand form is that of a fully developed woman, stands before us in quiet majesty — proud, cold, and self-sufficing; lovable, indeed, but seeking no love from us. It is no longer the ideal of a lovely woman, it is the *Goddess*, who does not condescend to ask, or try to win, our homage, but demands it by her mere presence, as of right divine.

The peculiarity of the attitude of the Venus of Melos, and the loss of her arms, which might explain it, have given rise to countless theories respecting the action in which she is engaged. Everything about her, except her lustrous beauty, even the material from which she is carved, is matter of dispute. One connoisseur says Parian marble, another, the so-called *coralitique* of Asia Minor.

If the hand with the apple were genuine, we should have the Cyprian queen in the act of holding up her prize. According to another interpretation, she is contemplating her own victorious charms in the polished surface of Mars' shield. If she was satisfied with the reflection, her pleasure is very ill-expressed, and the direction of her gaze is far too high. It is inconceivable, too, that the artist would choose to conceal the greater portion of her glorious form by the interposition of a large shield.

The most extraordinary exposition is that lately broached by M. Geskel Salomons, who thinks that the Venus of Melos once adorned a gymnasium, and stood on one side of Heracles as *Pleasure*, as a pendant to *Virtue* on the other, in a group representing the famous "Choice of Heracles"!

If we choose to regard her as a single and independent figure, the most plausible explanation of her

attitude is suggested by the beautiful statue called the "Victory of Brescia," which is really a Venus restored as a Niké with wings and buckler, probably in the time of Vespasian, who founded the temple where it was discovered. She is there represented as holding a buckler in her left hand, on which she is inscribing the names of fallen heroes.

The difficulty of explaining her attitude satisfactorily as a single figure appears to most observers insuperable. De Quincey was the first to suggest that she formed part of a group with Ares, whose anger she is endeavoring to appease by her caresses; and he refers to a medal of Faustina, the younger, in support of this view. The expression of her face gives no countenance to this hypothesis. Millingen also thinks that she is standing by the side of Mars, but he regards the pair in the more serious light of a "*couple conjugal*." This is, perhaps, the best explanation that has yet been brought forward. . . . The "group theory" derives confirmation from the well-known *statues of Hadrian and Sabina* in the Louvre, in which the latter is evidently copied from the Melian Aphrodite, and Hadrian from the Mars Borghese in the same museum. The action of Venus-Sabina, who lays her hand on the breast of her companion, Mars-Hadrian, would very well suit the position of our statue.

This view of the case, which seems the best, does not necessitate a love scene, in which the Goddess is evidently not in the mood to take a part. She is grave and stately, as becomes her character as an object of worship in a temple, and as consort of the powerful God of War. The Venus de Milo is justly admired, not only for the grandeur of its design, the perfection of its proportion, and the exquisite moulding of the superb and luxuriant form, but for the vivid freshness of the flesh and the velvet softness of the skin, in which it stands unrivalled in ancient and modern art.

The extraordinary skill with which minute details, such as the folds of skin in the neck, are harmonised with the ideal beauty of the whole is beyond all imitation and all praise. The life-like effect of this wonderful masterpiece is greatly enhanced by the rare and perfect preservation of the epidermis, and by the beautiful, warm, yellowish tinge which the lapse of centuries has given to the marble. In the drapery it is rather the execution, which is very meritorious, than the design which we admire. It is not in accordance with the practice of the best period to use the dress as a mere ornament to heighten the effect of the nude. This is too evidently done in the case before us; for the drapery—which is

gracefully arranged round the lower limbs, and out of which the beautiful nude form rises like a flower from its calyx—could not possibly remain where it is for a single moment. Such a want of truth, such an *artifice de toilette*, is a strong argument against the claim of this statue to belong to the age of Pheidias, or even Scopas.

Perry.

THE FIGHTING GLADIATOR, LOUVRE.

THIS statue, belonging to the Villa Borghese, was found in the time of Paul V., at the beginning of the seventeenth century, at Antium, where there was once a palace of the emperor. The Apollo Belvedere had been discovered more than a century before in the same ruins.

At the time when the critic took little part in the researches of the antiquary, there was given to this statue the common designation of the *Borghese Gladiator*, notwithstanding the great difference between the character of this figure and the character and the accessories of a great number of statues which are certainly gladiators, and which are never represented naked.

This hero is nude, and in the act of fighting with an enemy, who must be on horseback. With his left arm he raises his shield to parry the blow which threatens him, while with his right hand, armed and



36 PARIS, Musée du Louvre, Salle du Gladiateur, Le Gladiateur.

extended behind, he is about to strike his adversary with all his force. The pose of this statue is admirably calculated for this double action, and each of its members, each articulation, each muscle bears the impress of motion and life, more perhaps than any other statue which has issued from the hand of a Greek artist.

The author of this masterpiece is *Agasias* of *Ephesus*, son of *Dositheus*. He has engraved his name on the trunk which serves to support the figure. Winckelmann thinks this the oldest statue bearing the sculptor's name.

Clarac.

The so-called Borghese Gladiator, the work of the Ephesian artist *Agasias*, was discovered in *Capo d'Anzo* (*Antium*) in the beginning of the seventeenth century, and has been in Paris since 1808.

The whole attitude and bearing of this bold and striking figure necessarily imply an opponent, but it does not follow, as *O. Müller* seems to think, that our statue must have formed part of a group. The imagination of the beholder readily supplies all that is necessary to complete the scene. There is no adequate reason for the designation "Gladiator," which has been abandoned with general consent. Nor is it

the representation of a hero or mythical personage, but simply a "study" of a strong and active combatant, who is defending himself with his shield against an adversary in a higher position than himself—probably a rider—and at the same time watching his opportunity to deal a decisive blow with his sword. The attitude represents the most violent extreme of motion and exertion, and the most strained attention. It has been suddenly assumed in the exigency of the combat, and is therefore transitory, carrying the imagination irresistibly forward to the inevitable relaxation and rebound. The striking effect which this statue invariably produces on the beholder is largely owing to the rarity and singularity of the attitude. It is not drawn directly from life, nor does it remind us of anything within the range of our own experience or imagination. It appears to have been deliberately invented as affording the best field for the display of the artist's extraordinary anatomical learning and technical mastery. We are at first surprised to find the expression, or rather want of expression, in the face so little in accordance with the violent excitement indicated by the forced attitude of the body. The features are cast in plebeian mould, and there is nothing in them to excite either sympathy or curiosity—no sign of

wrath or fear, nothing beyond the eager watchfulness of a man engaged in a trial of skill with a well-trained adversary. Wonderful as it is, therefore, in many respects, the statue has no ideal or personal, no tragic or pathetic, interest for us, and it conveys no spiritual meaning. It is addressed not to the feelings or the imagination, but to the intellect; and we admire not so much the work itself, as the learning and skill of the artist, who in its creation triumphed over so many difficulties. And as a work of this second class *the Borghese Combatant* claims one of the highest places. The boldness and novelty of the design, the accurate knowledge and marvellous skill displayed in the treatment of the muscles in their abnormal state of extreme tension, are a source of wonder and delight to the man of science as well as the artist, and have caused this statue to be regarded as an almost perfect model for the study of plastic anatomy.

Perry.

DIANA À LA BICHE, LOUVRE.

THE Artemis of Versailles, generally known under the name of the "*Diane à la Biche*," has been in France since the time of Henry IV., and was for a long time at Versailles. It now forms one of the chief ornaments of the Louvre. The left hand, with the bow, is a restoration. The form of the Goddess, though light, and even elegant, gives the impression of great strength and activity. She is dressed in a short, tucked-up chiton suited to the huntress, and wears the regal *stephanê* on her head.

Her feet are clad in highly ornamental sandals, similar to those of the Vatican Apollo. She is advancing at a rapid pace, as if to meet some pressing emergency, holding her bow in her left hand, and gazing intently on some distant object, while with her right hand she draws forth an arrow from her quiver. By her side springs her favorite hind, which, in spite of its sex, is *horned*. The expression of



her face, as becomes the virgin huntress, is earnest, and even cold.

The striking resemblance of this figure to the Vatican Apollo has long been observed, but only recently accounted for.

They are evidently conceived in the same spirit, and correspond in general design and treatment, in their proportions and in minor details—*e.g.*, the richly adorned sandals—to such a degree as to justify us in referring them, not only to the same period and school, but even to the same group. She is the very counterpart of her brother in the Vatican.

Were it not for the almost certain connexion between the two statues, we might be inclined to abide by the earlier interpretation, and regard the Versailles Artemis as the ideal Huntress, the embodiment of the love of the chase. Viewed in this light, the figure would have no mythological signification, but would be merely an example of very exalted *genre*. She is thus represented in the Hall of the Biga in the Vatican, where she is discharging an arrow.

But if the Apollo Belvedere is flashing destruction on the Gauls from the heights of Delphi with his Father's ægis, then we may fairly look on the Diane à la Biche as a copy of the statue of Artemis, ded-

icated at Delphi by the Ætolians after the repulse of the Gauls. She would then be one of the "White Maidens," rushing from her sanctuary to aid her brother in the defence of the sacred hill of Pytho, "renowned for golden prophecy."

Perry.

LEGEND.

The Arcadian Artemis (the real Artemis of the Greeks) was the daughter of Zeus and Leto, and the twin-sister of Apollo. She was the goddess of Hunting and Chastity, and having obtained from her father permission to lead a life of celibacy, she ever remained a maiden divinity. Artemis is the feminine counterpart of her brother, the glorious god of light, and like him, though she deals out destruction and sudden death to men and animals, she was also able to alleviate suffering and cure diseases. Like Apollo also, she is skilled in the use of the bow, but in a far more eminent degree, for in the character of Artemis, who devoted herself to the chase with passionate ardor, this becomes an all-distinguishing feature. Armed with her bow and quiver, and attended by her train of huntresses, who were nymphs of the woods and springs, she roamed over the mountains in pursuit of her favorite exercise, destroying in her course the wild animals of the forest. When the chase was ended, Artemis and her maidens loved



to assemble in a shady grove, or on the banks of a favorite stream, where they joined in the merry song, or graceful dance, and made the hills resound with their joyous shouts.

The Huntress-goddess is represented as being a head taller than her attendant nymphs, and always appears as a youthful and slender maiden. Her features are beautiful, but wanting in gentleness of expression; her hair is gathered negligently into a knot at the back of her well-shaped head; and her figure, though somewhat masculine, is most graceful in its attitude and proportions. The short robe she wears leaves her limbs free for the exercise of the chase, her devotion to which is indicated by the quiver which is slung over her shoulder, and the bow which she bears in her left hand.

Berens.

PALLAS FROM VELLETRI, LOUVRE.

THE daughter of Jupiter is represented with the majestic beauty which belongs to the personification of wisdom, to the genius of the sciences and arts; nothing can be more noble than her dignified attitude, nothing more artistic in design than the peplus, which, forming a rich drapery around her limbs, falls to her feet, its graceful folds being arranged entirely in accordance with the taste of the ancient Greek school, which the style of this statue and the simplicity of its design resemble. The goddess, her head covered with her helmet, and wearing her ægis, ought to have a lance in her hand; but her gentle air and quiet glance indicate that insignia of peace are none the less dear to her than those of war.

Discovered in 1797, ten leagues from Rome, in the territory of Velletri, among the ruins of a Roman pleasure-house, it was bought by the French



government. The place where it was found has given it the name which it bears. The head was separated from the body and only had to be replaced; there is no restoration about it, except the end of the nose. The hands, wrists, and the toes of the left foot are modern. The hair may have been painted red.

The drapery of this beautiful statue is designed with great skill; the part of the tunic which covers the breast and falls over the girdle is of wonderful flexibility, and, without detracting from the rest of the costume, is very rich in detail. All the left side is a beautiful combination of graceful folds.

We see on the edge of the peplos that wrinkling which is found in the drapery of statues of only the best age of Greek art. The ægis, arranged gracefully at the top of the tunic, forms an edge or border for it, and is of a different shape from that which one ordinarily sees.

The very simple foot-covering, composed of a triple sole, and fastened by two straps or bands, is a kind of sandal. The soles, like those of Tyrrhenian shoes, were often made of several pieces of cork, and were as much as two and a half inches thick, like those of the Minerva of the Parthenon. The hair of the goddess is treated with great taste, and ad-

mirably suits the shape of the head. The unornamented helmet agrees with the simplicity of the rest of the costume.

This part of the armor of the Greeks, especially in antique statues, differs from the Roman helmet in its long, oval form, in the holes in the visor, and in the opening in the front of it. These helmets are placed on the back of the head, and when one wishes to make use of the visor, which is not movable, the helmet is drawn forward and lowered over the eyes. Several bas-reliefs, and also the paintings on some very old vases, show warriors having the visor lowered in this manner. The helmet of this Pallas has no side pieces which, when pulled down over the cheeks, fasten under the chin; it is also without a crest. Some parts of this Pallas appear to have been colored.

Clarac.





THE LOUVRE.

HOME OF THE VENUS OF MELOS.

HOME OF THE FIGHTING GLADIATOR.

HOME OF DIANA À LA BICHE.

HOME OF PALLAS FROM VELLETRI.

PHILIPPE AUGUSTUS, about the year 1200, converted a hunting-seat of the early French kings on this spot into a feudal fortress, with a donjon (Grosse Tour du Louvre) in the centre, and surrounded by a deep moat, or ditch. Some idea may be formed of its appearance from the existing conical-capped towers of the Conciergerie and Palais de Justice, on the opposite bank of the river.

The oldest part of the existing building is the south end of the west side, designed by Pierre Les-cot for Francis I., who pulled down the old fortress to substitute in its place a palace in the then so-called Italian style. His successors in time added to it; Henry II. and Catherine de Medici by finishing

the west wing of the court known as Vieux Louvre, and commencing the south wing stretching along the Seine.

In this portion was celebrated, 1572, the marriage of Margaret de Valois with the King of Navarre (afterwards Henry IV.), in the presence of most of the chiefs of the Huguenots, only five days before the massacre of St. Bartholomew, when they were fired on from a window of this very palace by the infamous Charles IX. The window was in a part of the building pulled down by Louis XIII. Henry IV. began the long gallery to connect the Louvre with the Tuileries, and completed it so far as to be able to walk through it before his death. After his assassination by Ravaillac, his body was laid in state in one of the apartments of the Vieux Louvre.

Under Louis XIV., at the suggestion of Colbert, Bernini was brought from Italy to complete the palace; but his designs were superseded by those of *Claude Perrault*, a native architect, originally a physician, who commenced, 1666, the east front of the well-known and magnificent colonnade of twenty-eight twin Corinthian columns, flanking the grand gateway towards the church of St. Germain l'Auxerrois, a façade which has not been surpassed in modern times, either for elegance or propriety.





The south or river front, also by Perrault, displays forty Corinthian half-columns. He left behind him designs for three sides of the great court. The north front had been begun by Lemercier, some years earlier. The want of money, and the preference of Louis XIV. for Versailles, caused the Louvre to remain unfinished. A large part of it even stood unroofed down to the time of Napoleon I., who conceived in 1796 the idea of converting the palace into a national museum, in which he collected, not only the art treasures of France, but combined with them the spoils of the principal galleries of Europe, the trophies of his victorious campaigns. The restitution of these acquisitions of plunder was made to their original owners in 1815, after Waterloo, by the justice and firmness of England, under the direction of the Duke of Wellington, much to the disgust of the French. The workmen sent to take down the pictures were protected from molestation by a British sentry at every fifty yards of the gallery, and a British detachment kept guard in the Place du Carrousel.

Napoleon repaired what had fallen into decay and finished the general plan in completing the long picture-gallery connecting the Louvre with the Tuileries.

The Louvre was assaulted by the mob on the side towards S. Germain l'Auxerrois, during the three days

of the July Revolution in 1830, and was bravely, but ineffectually, defended by the Swiss Guards, who were called away at an important moment by order of Marshal Marmont. The assailants who fell in the assault were buried at first in the garden fronting the colonnade of Perrault, but their remains were afterwards removed to the Place de la Bastille. The spot was subsequently converted into a garden by Louis Philippe. In 1871 the insurgents of the Commune set fire to the Louvre, but succeeded in destroying only the valuable library of art. Happily, the most precious *chefs d'œuvre* had been sent to the arsenal at Brest for safety before the siege by the Prussians.

The embellishments of the Louvre made under the Restoration by Louis Philippe have been entirely left in the shade by the aggrandizements bestowed on it by the Emperor Napoleon III. The fronts towards the great court (already the most beautiful of any modern palace in Europe) were repaired and restored by him, and he also caused the cheerful gardens, which now enliven it, to be laid out. The houses which hemmed in the palace on the side where the Rue de Rivoli now runs were cleared away by him. He magnificently completed the edifice by raising the vast pile of buildings connecting the Louvre with the



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Tuileries, which on one side finishes the Rue de Rivoli, and on the other the grand square called the Place Napoleon, a continuation of the Place du Carrousel.

The enormous collection of works of art of the Musée du Louvre occupies nearly the whole of the Louvre Palace and the Louvre Gallery. As a whole it is, perhaps, the finest, and, as regards numbers, the largest in Europe, although it must yield in *Italian Art* to those of the *Vatican* and *Florence*; in *Dutch*, to those of the *Hague*, *Amsterdam*, and *Antwerp*; in *Roman Antiquities*, to the Museum of the *Capitol* and *Vatican* at Rome, and to that of *Naples*; and in *Greek Sculpture*, to the *British Museum*. On the ground floors are placed the sculptures of every period and country.

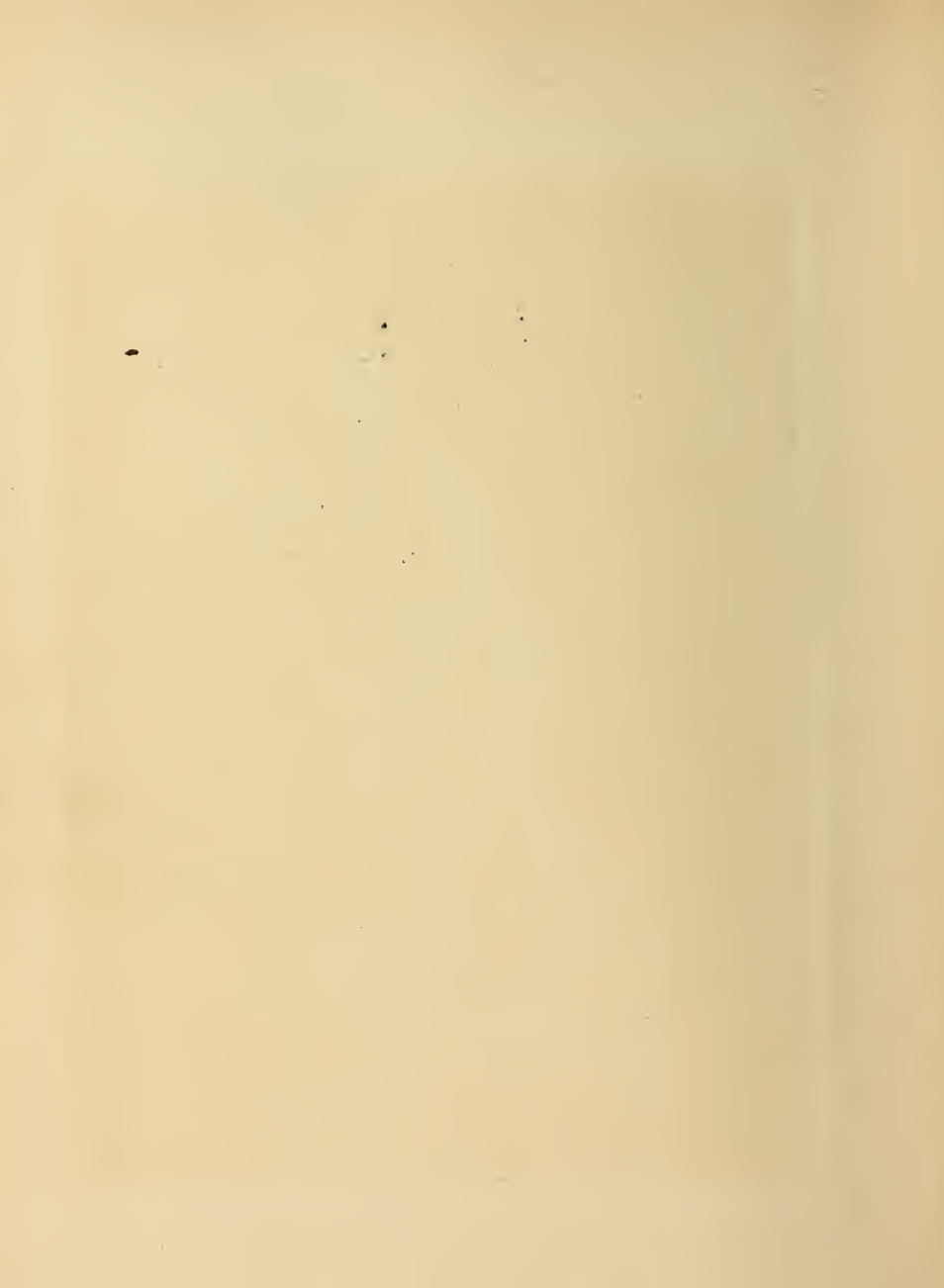
In the *Salle des Caryatides* Henry IV. celebrated his nuptials with Marguerite of Valois, and here his body was laid after his assassination by Ravaillac. Here the Duke of Guise hanged four of the chief Leaguers in 1594, and here Molière had his theatre and played. Its present name is derived from the four colossal caryatides which support the gallery at the north end, *chefs d'œuvre* of the celebrated Jean Goujon, who was shot here at his work during the Massacre of St. Bartholomew.

Murray.

Among the famous statues contained in this Museum may be found the *Venus of Melos*, the *Fighting Gladiator*, the *Minerva* from *Velletrichi*, and *Diana à la Biche*.



PARIS, Musée du Louvre, Salle du Tibre, Diane de la Sicile.







3105 FIRENZE - GALLERIA - UNA GIOVINE VESTITA

NIOBE, UFFIZI PALACE.

WE must now turn to the grandest and most extensive work of statuary which the Attic art of this period (400–323 B.C.) produced, namely, the famous group of Niobe with her children. Probably originally placed in the pediment of a temple of Apollo in Asia Minor, it was subsequently brought to Rome by C. Sosius, who ruled as governor in Syria and Cilicia in the year 38 B.C., and was placed in the temple of Apollo Sosianus, which he had built. It was doubtful, even in antiquity, whether this work were to be ascribed to Scopas or Praxiteles; how far less, therefore, are we able to decide the matter, only possessing the work, as we do in later, and, for the most part, indifferent copies. Although from the passionate nature of the subject we should be inclined to attribute it to Scopas, we cannot even venture to offer this as a conjecture.

The group was found in Rome, at the Porta S.

Giovanni, in the year 1583, and was subsequently conveyed to Florence, where it is now preserved in the Gallery of the Uffizi.

It consisted of the mother with the youngest daughter, three other daughters, the tutor with the youngest son, and five other sons. The seventh son has since been discovered in a kneeling Florentine statue, but the alleged daughter of Niobe, at Berlin, can scarcely have belonged to the group. With greater justice, on the contrary, a statue at Florence, formerly designated as Psyche, and restored according to this idea, has likewise been recognized as one of the Niobe group. On the whole, we have the *mother* with the *youngest daughter*, the *tutor* with the *youngest son*, and *six sons* and *four daughters* besides, whom we may accept with certainty. Possibly, however, these may not complete the group, as tradition speaks of seven sons and as many daughters. Of all the various copies of the separate figures, the *escaping daughter* in the Museo Chiaramonti in the Vatican holds the first place. The vehemence of flight which flings back her garments and betrays itself with the utmost truth in her whole figure, is expressed with such life-like freshness that we are inclined to regard it as an original from the hand of Scopas or Praxiteles. It is a pity that the head and arms of this valuable work are









lost. We possess, besides, two copies of the son lying outstretched in death, one in the Museum at Dresden, the other in the Glyptothek at Munich, the latter of which, found in the Pal. Bevilacqua in Verona, is the more excellent of the two.

If we examine the group as it now exists, we must conceive the grand form of the mother as the central point of the composition. Apollo and Diana may be supposed as outside the group. Unseen from above they have just begun their avenging work of destruction; this is expressed in every attitude, in the turning of the fleeing figures, who are looking upwards in alarm, or are endeavoring to screen themselves with their garments. One of the sons is already extended lifeless; he probably filled the left angle of the pediment. Another is supporting himself against a rock, and is gazing upwards with an eye already almost fixed in death, to see from whence the destruction has overtaken him. One brother is endeavoring, too late, to protect his sister with his garments, and to clasp her in his arms; she has fallen wounded at his feet, "inanimate as a broken flower;" another has dropped on his knees, and, thrilling with pain, is endeavoring to touch the wound on his back, while the tutor is trying to shield the youngest.

All the others, full of terror, instinctively flee to the mother, as if she who had so often afforded them protection could preserve them from the avenging arm of the gods. Thus, on both sides, the waves of this terrible flight surge towards the centre, where they break as if against a rock, in the sublime figure of Niobe, this "*Mater dolorosa*" of antique art. She alone stands undismayed in the sad scene, a mother and a queen to the last. While she clasps in her arms her youngest daughter, whose tender childhood had not preserved her from the avenging missiles, bending as if protectingly over the sinking form of her darling, she turns her proud head upwards, before her left hand can raise her garment to conceal the agony of her countenance, and gazes towards the avenging goddess with a look in which sorrow and nobleness of mind are mingled. In this look there lies neither defiance nor supplication for pity; nothing but the agonized and yet majestic expression of heroic resignation to the unalterable destiny decreed by the Gods, is worthy of a Niobe.

In this wonderful figure the whole point of the composition is centered; in it lies that atonement for error which, in a scene full of such horror and destruction, moves the heart of the spectator to tragic sympathy.







And the same beauty is diffused over all the other parts of the composition, and over every figure, imparting to them a nobleness which purifies and moderates the horror of such a fearful catastrophe.

Lübke.

From the great superiority in the stature of the Queen herself, as central figure, and the difference in the height of the other figures, it was at first supposed that we had a pedimental group before us. It has, however, been found impossible to arrange them within a triangular gable in any intelligible order. Among the many theories which have been broached on the subject, the most plausible seems to be that they stood on an undulatory, rocky base, with a not too distant background, so as to produce the effect of a very high relief of a somewhat pictorial character. According to this view Niobe would occupy the highest point, and the children from each side would be fleeing towards her for refuge. In any arrangement, of course, the godlike mother would occupy the centre, and her place is indicated by the fact that she alone is represented *en face*. The next figure on Niobe's right hand is the *first daughter*, who, like her mother, is in the act of drawing her garment over her head as if for defence. In the

midst of her flight she is stopped short by an arrow, which pierces her neck. The left arm is bent back to the wound, and the whole body seems paralysed by the shock. The beautiful face of this simple and noble figure was a favorite model with the Italian masters, and especially with Guido Reni.

The *second daughter*, who is following the first in her flight towards the centre, is still unhurt. The left hand, which is rightly restored, is widely opened and raised in astonishment, while with her right hand she seems to be drawing her garment over her head.

Next to this incomparable daughter comes, in the Florentine group, the *eldest son*, whose left arm and half the lower right arm with the drapery about it, have been restored, so as to efface the traces of the impact of another figure. It is plausibly conjectured that in its complete state it was an exact duplicate of the well-known *group in the Vatican*, which Canova first pointed out as a member of the Niobe composition. The Vatican work represents a Young Girl with a wound in her left breast, leaning against her brother, who has stopped in his flight to assist her, and is supporting her fainting and collapsing frame. Laying one hand affectionately on her shoulder, he raises his garment with the other, as if to protect himself and her. This is one of those touching examples of love







and pity in conflict with mere selfish fear, which so greatly enhance the variety and interest of this noble composition.

Next to this group comes *another son*, whose raised left foot rests on a rock, as if he were mounting a height. He looks behind him towards the quarter from which the arrows fly, and at the same time raises his garment with his left hand, as if apprehensive of attack from the other side also.

The next place is properly occupied by a beautiful figure, formerly called "*Narcissus*," which Thorwaldsen first recognized as a Niobid. He is wounded and has fallen on his knees, and is trying with his left hand to draw the deadly weapon from his back, while he throws up his right arm in an agony of pain.

In all probability the last figure on this side was *a Daughter stretched at full length upon the ground*, in responson to the dying son at the other extremity of the group.

Passing to Niobe's left hand, we are obliged to leave the place nearest to her blank, as we know of no figure or group which we could with any certainty place in the original composition. Ottfried Müller and others propose, indeed, to insert a group of *a sister coming to the aid of her brother*, which

they have put together on the authority of a gem, and regard as a pendant to the group above described (the brother protecting the sister). Next to this gap should come the *Pædagogus*, with the *youngest son*, who are separated in the Florentine series.

A nearer approach to the original design is found in a group discovered in 1836 at Soissons, and now in the Louvre, in which the attendant slave is laying his right hand protectingly on the arm of the frightened boy, while he raises his left, as if in supplication, towards the height on which the divine archer stands. As a separate figure, concerned only about his own safety, he would have no *raison d'être*.

The head of the *Pædagogus*, which, being that of a slave, was no doubt of a very different type from the Niobid "*Dis nati*," is lost in both figures.

The *Pædagogus* is followed by the statue of a *daughter*, fully robed in chiton and chlamys, who is cowering in an agony of fear, and wildly spreading out her arms in surprise or supplication. It was found with the rest of the group, but was for some time supposed to be a *Psyche*, because it very closely resembles a winged figure in the capitol in an exactly similar position. But it is no doubt a daughter of Niobe, and fits well into the place assigned to it.







Then follows *a wounded Niobid*, who has sunk on one knee, and though hardly able to support himself in an erect position, looks upwards towards the God who has slain him with an almost defiant gaze.

The last figure on this side, *a son*, lies stretched on his back in the agonies of death. His left hand covers the wound from which his life is ebbing, while his right arm lies across his face as if he would fain protect himself from another fatal shaft.

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The figure of the Niobe on Mount Sipylus, four or five miles from Magnesia (north of Ephesus), is carved in *alto-rilievo* out of the living rock, at a height of about two hundred feet; it resembles the Helvetian lion at Lucerne, but is much larger, being three times the size of life. The image of Niobe is represented sitting, and the water runs down upon it through a large cutting in the rock above. The hands are folded, and the head is slightly inclined on one side, by which an expression of sadness is produced. Pausanias visited the spot, and says, "I saw the Niobe when I was on Mount Sipylus. Near at hand it looks like rough stone, and affords no semblance of a woman, either mourning or otherwise; but, on moving away to a greater distance, one really seems to see a weeping cast-down woman."

Very remarkable is the reference to it in Homer in the following, perhaps interpolated, passage, in which Achilles, after describing the fate of Niobe, says: —

“And now in Sipylus, amid the rocks
And lonely mountains, where the goddess nymphs
That love to dance by Achelöus’ stream,
’Tis said, were cradled, she, though turned to stone,
Broods over wrongs inflicted by the Gods.”

Perry.

LEGEND.

In the sad and beautiful story of Niobe, daughter of Tantalus, and wife of Amphon, King of Thebes, we have an instance of the severe punishments meted out by Apollo to those who in any way incurred his displeasure. Niobe was the proud mother of seven sons and seven daughters, and, exulting in the number of her children, she, upon one occasion, ridiculed the worship of Leto, because she had but one son and daughter, and desired the Thebans, for the future, to give to her the honors and sacrifices which they had hitherto offered to the mother of Apollo and Artemis. The sacrilegious words had scarcely passed her lips before Apollo called upon his sister Artemis

to assist him in avenging the insult offered to their mother, and soon their invisible arrows sped through the air.

Apollo slew all the sons, and Artemis had already slain all the daughters save one, the youngest and best beloved, whom Niobe clasped in her arms, when the agonized mother implored the enraged deities to leave her at least one out of all her beautiful children; but even as she prayed, the deadly arrow reached the heart of this child also. Meanwhile the unhappy father, unable to bear the loss of his children, had destroyed himself, and his dead body lay beside the lifeless corpse of his favorite son. Widowed and childless, the heart-broken mother sat among her dead, and the Gods, in pity for her unutterable woe, turned her into a stone, which they transferred to Sipylus, her native Phrygian mountain, where it still continues to shed tears. . . .

Apollo and Artemis were merely the instruments for avenging the insult offered to their mother; but it was Nemesis (the goddess of Vengeance) who prompted the deed and presided over the execution.

Berens.



VENUS DE MEDICI, UFFIZI PALACE.

THIS universally celebrated statue, by Cleomenes, son of Apollodorus, a Greek artist living in Rome in the first or second century of the Christian era, was found in eleven fragments in the portico of Octavia at Rome, for the adornment of which it was in all probability originally executed. The whole of the right and left arms, from the elbow downwards, are restored. Traces of gilding were visible on her hair on its first discovery, her ears are pierced for rings, and she wears an armlet on her left arm.

A comparison of the Venus de Medici with the extant copies of the Cnidian Aphrodite leaves no room for doubt that Cleomenes drew his inspiration from that lovely darling of the Grecian world. The position of the feet is almost the same in both. The right arm of the Medicean is restored on the model of the Venus in the Pal. Chigi at Rome, which, according to the inscription, was copied by





Menophantus from the Aphrodite of the Troad. The position of both arms is the same as in the Capitoline Venus. The Medicean differs from both in being much younger, slighter, and of more delicate and tender proportions. She is sometimes called Anadyomene, on account of the dolphin at her feet, but the trim elegance with which her hair is arranged militates strongly against this interpretation. . . .

Her whole form seems to shine in a soft lustre of love and beauty. The exquisite surfaces and curves of the perfectly moulded figure flow and melt into each other with a "never-ending sinuosity of sweetness." The simple elegance with which the hair is arranged enhances the perfect form of the head, which is poised so gracefully on the finely rounded neck. The charming oval face, which is radiant with pleased anticipation, is slightly raised and turned, and wears an expression of mingled timidity and archness; and the sweet soft swimming eyes as they gaze into the distance seem to ask and promise love.

A considerable difference of opinion exists among writers and connoisseurs as to the character and circumstances in which the artist intends to represent her. It seems very doubtful whether he has any particular function or adventure of the goddess in view. An *Anadyomene* she can hardly be, as we

have said, and if we must attach some story to the statue we should prefer the interpretation of Heyne, who thinks that *she is standing for judgment before Paris*. With this view of the matter Byron seems to agree, and on such a question the testimony of the noble poet is quite as valuable as that of the most learned German philologist: —

“Appear’st thou not to Paris in this guise?”

The half-deprecating, half-triumphant glance of the successful candidate in the competitive examination on Mount Gargarus seems to favor the supposition.

The attitude of the Chigi Venus, in the Vatican, is the same as that of the Medici, but she holds the end of a fringed garment in her left hand.

The Capitoline Venus is rather larger, and more womanly in her fully developed forms. In artistic merit it is not much inferior.

Perry.





4244 d. ROMA Particolare della Venere Capitolina



THE WRESTLERS, TRIBUNA OF THE UFFIZI.

THE famous marble group of *The Wrestlers* in the Tribuna of the Uffizi, Florence, represents two youthful figures wrestling with the utmost might of a physical strength that has been trained in gymnastic exercise. Both are so ingeniously entwined in each other, that the group is beautifully constructed, and yet the figures are everywhere distinctly separable. The one thrown down seems for the moment to have the worst of it, though not to such an extent that the issue is already decided.

On the contrary, the uncertainty of the result keeps the spectator in the same suspense as in similar scenes in the gymnasium. Art has here admirably transformed into marble one of those scenes which the Palæstra daily afforded to the attentive observer.

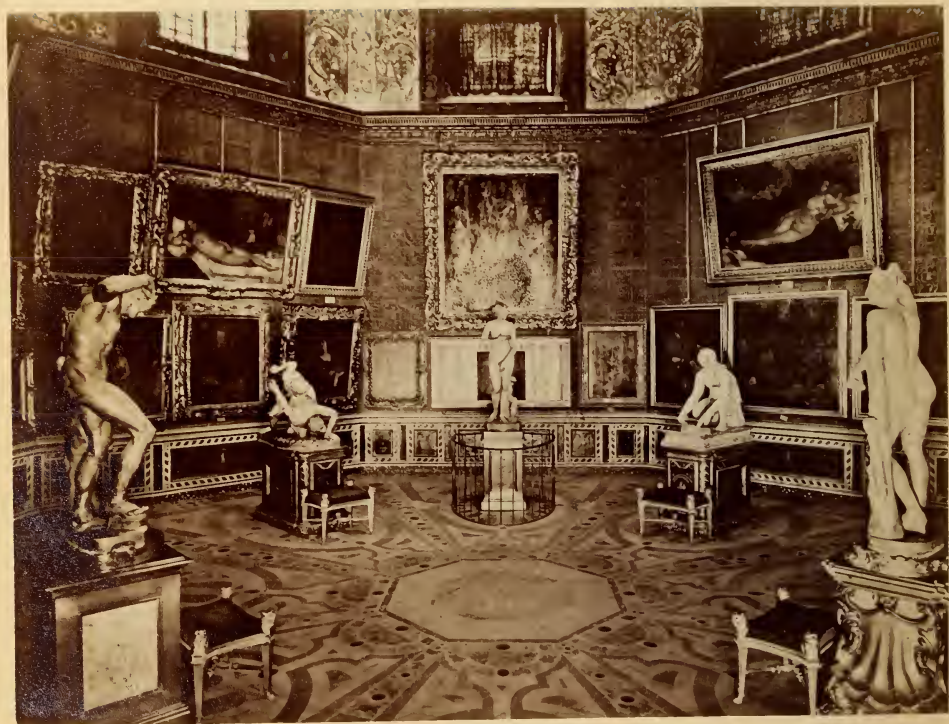
The treatment of the figures, in spite of their power, is full of tender softness, the attitudes betray

elastic movement, the outlines are full of expression, and everything indicates profound anatomical understanding.

The fact that this group was found with that of the Niobe formerly occasioned the idea, since refuted, that it represented the two sons of Niobe. Its excellent execution, which is superior to the statues of that group, leads us to infer that it is an original of the Greek period. The masterly balance displayed in the composition of such a closely entwined group, the bold life exhibited in the delineation of a momentary action, and the perfect and effective treatment, all seem to me to indicate the Rhodian School.

Lübke.





UFFIZI PALACE AND GALLERY, FLORENCE.

HOME OF THE NIOBE GROUP.

HOME OF THE VENUS DE MEDICI.

HOME OF THE WRESTLERS.

THIS celebrated collection, as a whole perhaps the richest and the most varied in the world, though less extensive than that of the Vatican or Louvre in some of its departments, is contained in the upper story of the Uffizi, a fine building erected by Cosimo for the public offices or tribunals, and which, besides the gallery, contains the Magliabecchian Library and the Medicean Archives. This is Vasari's best building. It was begun in 1560.

The gallery, properly so called, was originally an open portico, now enclosed, which framed all the upper story of the Uffizi, and which was used by Cosimo I. and his successors as a passage from the Pitti Palace to the Palazzo Vecchio without descending into the streets.

This corridor of communication, which now opens into the western gallery, is Vasari's work, and was completed in five months.

The original collections of the Medici family were dispersed at various periods, the collections of Lorenzo the Magnificent were sold in 1494, and, lastly, their palace was plundered after the assassination of Alessandro, in 1537. Cosimo I., however, recovered much of what had belonged to his ancestors, and he was the founder of this museum, in which he was much assisted by Vasari. His successors rendered it what it is now, one of the most interesting in Europe. Most was done by Ferdinand I. and Cosimo II.

The Tribune was completed by Cosimo II., in 1610, and was originally built by Ferdinand I. for a cabinet of miscellaneous curiosities. Amongst other objects his collection of astronomical and philosophical instruments were here deposited. His rich collection of medals and gems also stood here. The cupola is also incrustated with mother-of-pearl; the pavement is of various colored marbles. Here are assembled some of the most valuable works of the gallery; but as this room was not intended for their reception it is not particularly well adapted for the pictures.

The fine works of sculpture which are collected to-





gether in the Tribune are sufficient in themselves to confer a reputation on the Museum of Art. The first which attracts special attention is the far-famed statue universally known as the *Venus de Medici*. Following this comes The Apollino, The Dancing Faun, The Lottatori (or Wrestlers), and L'Arrotino, or slave whetting his knife.

The finest paintings of the collection are deposited in the Tribune.

The Hall of Niobe is a fine apartment, erected by the Grand Duke Leopold in 1779; but it is not well lighted for sculpture, nor are the statues well arranged, and the effect of the group is injured by the figures being thus scattered. They are sixteen in number, not all of equal merit.

Murray.



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